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III, IV

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THE  
ECILIAN SERIES  
OF  
STUDY AND SONG.

EDITED, ARRANGED, AND COMPOSED BY

JOHN W. TUFTS.

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*BOOK III.—FOR UNCHANGED VOICES.*

WITH ADDED NOTES FOR BASSES AND TENORS.

COMPRISING:

STUDY IN TUNE AND TIME, PART-SONGS AND CHORUSES, OCCASIONAL,  
PATRIOTIC, AND SACRED SELECTIONS.

*ADAPTED TO THE USE OF SCHOOLS AND CHORUSES*



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III, IV

THE  
CECILIAN SERIES OF STUDY AND SONG.

EDITED, ARRANGED, AND COMPOSED BY

JOHN W. TUFTS.

*Book I.—For One Voice.*

*Book II.—For Soprano and Alto Voices.*

*Book III.—For Unchanged Voices.* With Added Notes for  
Basses and Tenors.

*Book IV.—For Mixed Voices.*

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1893

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## PREFACE.

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IN most schools, especially in grades below the ordinary High School, there are found more or less changes in the voices of the students. Bases and occasional tenors of low range make their appearance. Such bases and tenors have not heretofore received the attention that they deserve; and as they have rarely been provided with music especially designed for them, an interval in their singing, of longer or shorter duration, has occurred, owing to their inability to read the notes of the F clef. This interval of rest renders such singers indifferent to the practice of singing, and has proved afterwards to be a serious obstacle in the High School work. Want of skill and timidity have brought them almost into the position of opponents to singing.

To provide against such an interval in the practice of singing has been one of the leading motives in the preparation of Book III. of the CECILIAN SERIES OF STUDY AND SONG. It will be noticed that help has been provided through the means of special notes in most of the exercises and in many of the songs. These notes are generally duplicates of the notes of the alto, and are easily learned; indeed, they are nearly always in the progressive order of difficulty.

The editor deems it hardly necessary to explain the licenses in composition that have been taken in the added notes, going as they do from really three-part writing to occasional work in complete four-part harmony. It will be sufficient to state that the parts for the first and second sopranos and the alto are complete, undisturbed, and independent; that the part for the bass or low tenor is simply to give employment to those who wish to sing, but who would otherwise have no representation in the score. In this way, singing by any number, large or small, will cause no harm or disturbance. It will also be seen that having a part provided which weak and changing voices can use easily and without fear of harm, many such pupils — indeed, most of them — will be likely to continue singing, — a matter of great advantage to them when the voices become established, for the habit of singing will have been maintained uninterrupted.

The appropriate exercises in tune and time-work are given notations in all the commonly used keys, nine in number. The work in time may be done with or without

the use of time names as may be preferred, though their use is strongly recommended. Students so trained are enabled to solve all problems in this direction, unaided by teachers, after they leave school.

The editor would strongly urge the use of a pendulum in order to impress upon each singer a feeling for mensural accents, and he feels confident that if this outside work is followed thoroughly by the singers, the old troubles experienced in "keeping time" will entirely disappear. It is believed that the question of keeping time surpasses in difficulty that of singing the notes.

It will, of course, be seen that a constant effort should be made to acquire a free and elastic movement, but such movement can only result after a rigid regularity has been gained. The movement should be appropriately varied in rapidity, and the necessary range will be found to be a wide one. Some suggestions in accent, movement, and expression will be found, which, it is hoped, will make the study more interesting. As the voice parts are largely melodic, the attention in *reading* should be strongly fixed upon the successive notes. In this way, the resulting harmony will be found to be varied, while each part is comparatively easy of execution.

A glossary of the words and signs to be found in the music has been prepared, and an index of the studies, showing the keys, time signatures, and chromatic difficulties, which will be found valuable to both teachers and singers.

The music of the songs and exercises has been carefully prepared, and it is hoped that it will prove to be in every way valuable. Thorough work is necessary, for the more perfect the execution, the more lasting and instructive will be the result.

That this volume may prove helpful in its place and be approved by all students and lovers of music, is the earnest wish of the editor.

The time names referred to in this preface are carefully set out in the "Outline of Study to accompany the Readers and Charts," of the NORMAL MUSIC COURSE, published by SILVER, BURDETT AND COMPANY.

Boston, July, 1892.

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# THE *Cecilian Series of Study and Song*

BOOK III.

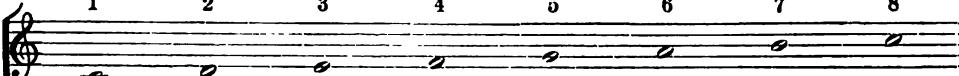
PART I.

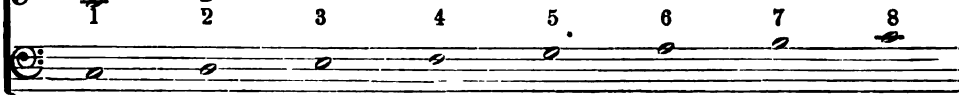
## PREPARATORY STUDIES.

KEY OF C.

THE DIATONIC SCALE.

	1	2	3	4	5	6	7	8
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The G Clef. 

The F Clef. 

### THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

Ascending.

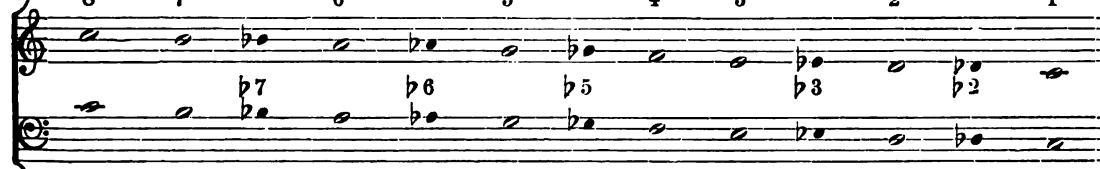
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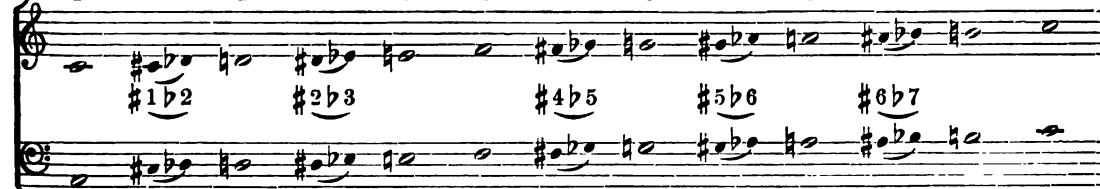
Descending.

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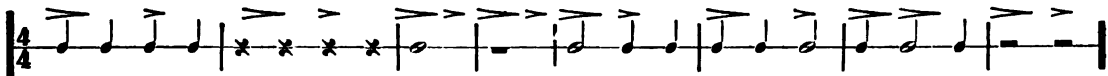
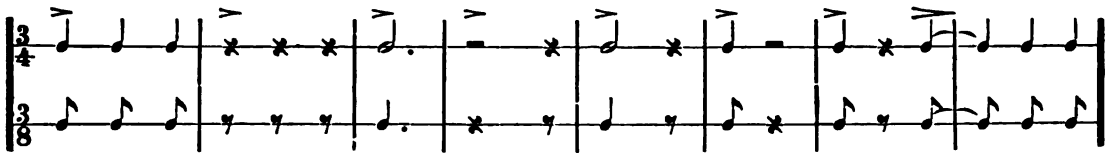
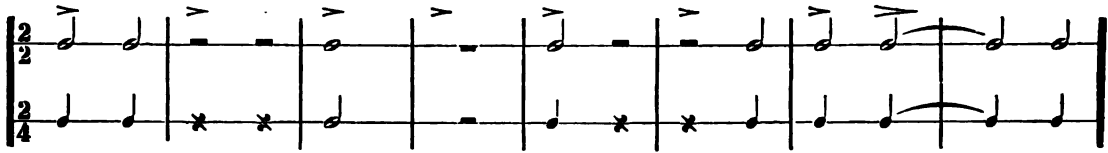
### THE ENHARMMONIC SCALE.

1	2	3	4	5	6	7	8
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## EXERCISES IN TIME.

Each measure may be taken as an exercise, except when several measures are tied, in which cases practice them in combination.



## EXERCISES.

1

SOPRANO.  
I. II.

ALTO.

BASS.

Three staves of music in 2/4 time. The top staff is for Soprano (treble clef), the middle staff is for Alto (treble clef), and the bottom staff is for Bass (bass clef). The music consists of quarter and eighth notes with various rests and ties.



Exercise 2 and 3. Treble and Bass staves. 2/4 time. Exercise 2 (measures 1-4) and Exercise 3 (measures 5-8).

Exercise 4 and 5. Treble and Bass staves. 2/4 time. Exercise 4 (measures 1-4) and Exercise 5 (measures 5-8).

Exercise 6 and 7. Treble and Bass staves. 2/4 time. Exercise 6 (measures 1-4) and Exercise 7 (measures 5-8).

Exercise 8 and 9. Treble and Bass staves. 2/4 time. Exercise 8 (measures 1-4) and Exercise 9 (measures 5-8).

10

Exercise 10 consists of three staves in 2/4 time. The first staff (treble clef) contains a melody with eighth and sixteenth notes, including a triplet of eighth notes in measure 4. The second staff (treble clef) provides a harmonic accompaniment with eighth notes. The third staff (bass clef) provides a bass line with eighth notes.

11 12

Exercises 11 and 12 are presented on three staves in 2/2 time. Exercise 11 (measures 1-4) features a melody in the first staff with dotted rhythms and a bass line in the third staff. Exercise 12 (measures 5-8) continues the melody with a triplet of eighth notes in measure 5 and a more active bass line in the third staff.

13

Exercise 13 consists of three staves in 2/2 time. The first staff (treble clef) has a melody with dotted rhythms and a final triplet of eighth notes. The second staff (treble clef) has a harmonic accompaniment with dotted rhythms. The third staff (bass clef) has a bass line with dotted rhythms and a final triplet of eighth notes.

14

Exercise 14 consists of three staves in 3/4 time. The first staff (treble clef) has a melody with dotted rhythms and a final triplet of eighth notes. The second staff (treble clef) has a harmonic accompaniment with dotted rhythms. The third staff (bass clef) has a bass line with dotted rhythms and a final triplet of eighth notes.

15

Exercise 15, measures 1-4. The score is in 3/4 time and consists of three staves. The first staff (treble clef) contains eighth and sixteenth notes with many 'x' marks indicating fingerings. The second staff (treble clef) contains dotted half notes with 'x' marks. The third staff (bass clef) contains dotted half notes with 'x' marks. Slurs are present over measures 1-2 and 3-4.

16

Exercise 16, measures 1-4. The score is in 3/4 time and consists of three staves. The first staff (treble clef) contains eighth and sixteenth notes with many 'x' marks. The second staff (treble clef) contains dotted half notes with 'x' marks. The third staff (bass clef) contains dotted half notes with 'x' marks. Slurs are present over measures 1-2 and 3-4.

17

Exercise 17, measures 1-4. The score is in 3/4 time and consists of three staves. The first staff (treble clef) contains eighth and sixteenth notes with many 'x' marks. The second staff (treble clef) contains dotted half notes with 'x' marks. The third staff (bass clef) contains dotted half notes with 'x' marks. Slurs are present over measures 1-2 and 3-4. The word "cres." appears below the second staff in measure 3.

18

Exercise 18, measures 1-4. The score is in 3/4 time and consists of three staves. The first staff (treble clef) contains eighth and sixteenth notes with many 'x' marks. The second staff (treble clef) contains dotted half notes with 'x' marks. The third staff (bass clef) contains dotted half notes with 'x' marks. Slurs are present over measures 1-2 and 3-4.

19

Exercise 19 is in 3/8 time. It consists of three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The melody in the first staff is: Lā lā lā lā lā lā lā lā. The melody in the second staff is: Lā lā lā lā lā lā lā lā. The bass line in the third staff is: Lā lā lā lā lā lā lā lā.

20

Exercise 20 is in 3/8 time. It consists of three staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The melody in the first staff is: Lā lā lā lā lā lā lā lā. The melody in the second staff is: Lā lā lā lā lā lā lā lā. The bass line in the third staff is: Lā lā lā lā lā lā lā lā.

21

Exercise 21 is in 3/8 time. It consists of three staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The melody in the first staff is: Lā lā lā lā lā lā lā lā. The melody in the second staff is: Lā lā lā lā lā lā lā lā. The bass line in the third staff is: Lā lā lā lā lā lā lā lā.

22

Exercise 22 is in 4/4 time. It consists of three staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The melody in the first staff is: Lā lā lā lā lā lā lā lā. The melody in the second staff is: Lā lā lā lā lā lā lā lā. The bass line in the third staff is: Lā lā lā lā lā lā lā lā.

23

Exercise 23 is in 4/4 time and consists of three staves. The first staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The third staff (bass clef) begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The exercise concludes with a final measure containing a whole note G4 in the first staff, a whole note G4 in the second staff, and a whole note G3 in the third staff.

24

Exercise 24 is in 4/4 time and consists of three staves. The first staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The third staff (bass clef) begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The exercise concludes with a final measure containing a whole note G4 in the first staff, a whole note G4 in the second staff, and a whole note G3 in the third staff.

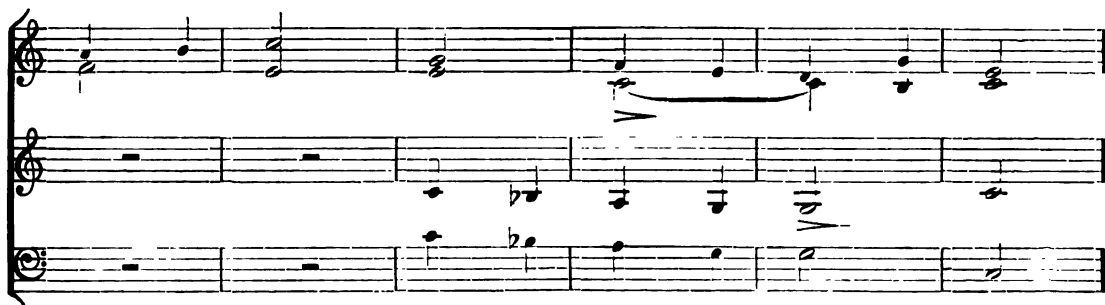
25

Exercise 25 is in 4/4 time and consists of three staves. The first staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The third staff (bass clef) begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The exercise concludes with a final measure containing a whole note G4 in the first staff, a whole note G4 in the second staff, and a whole note G3 in the third staff.

26 See Chromatic Scale.

Exercise 26 is in 2/4 time and consists of three staves. The first staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The third staff (bass clef) begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The exercise concludes with a final measure containing a whole note G4 in the first staff, a whole note G4 in the second staff, and a whole note G3 in the third staff.

27



28



29



30

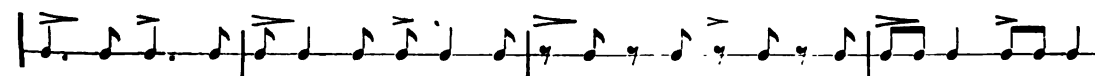
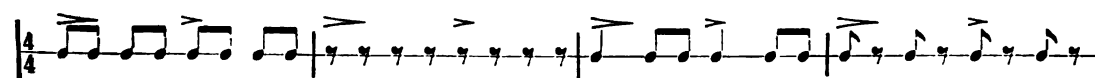
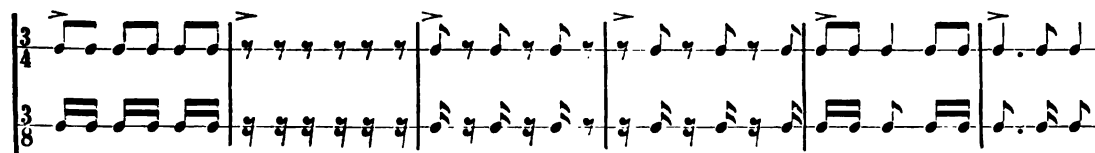
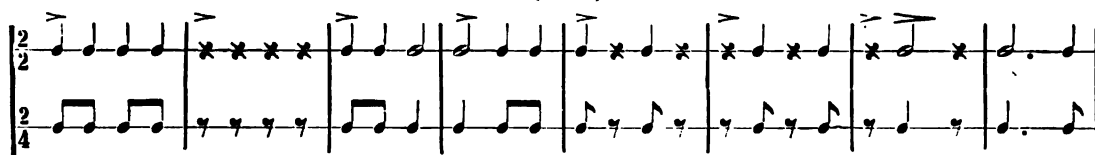


31



## EXERCISES IN TIME.

## THE DIVIDED (HALF) PULSATION.

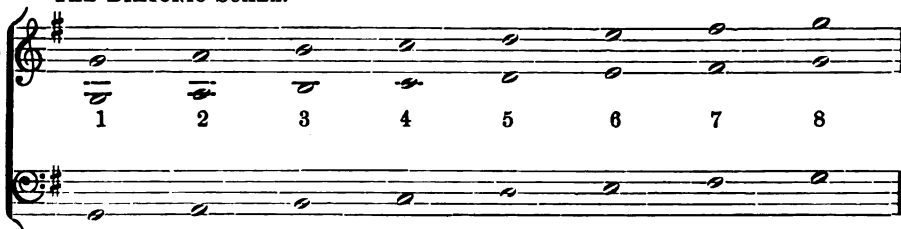


## KEY OF G.

## THE DIATONIC SCALE.

SOPRANO. — ALTO.

BASS.



## THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

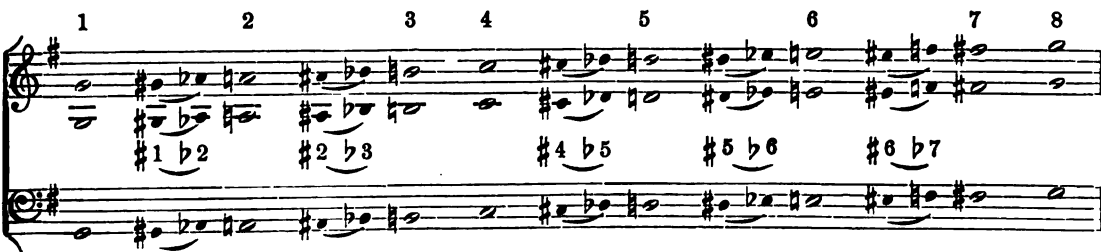
Ascending.



Descending.



## THE ENHARMONIC SCALE.

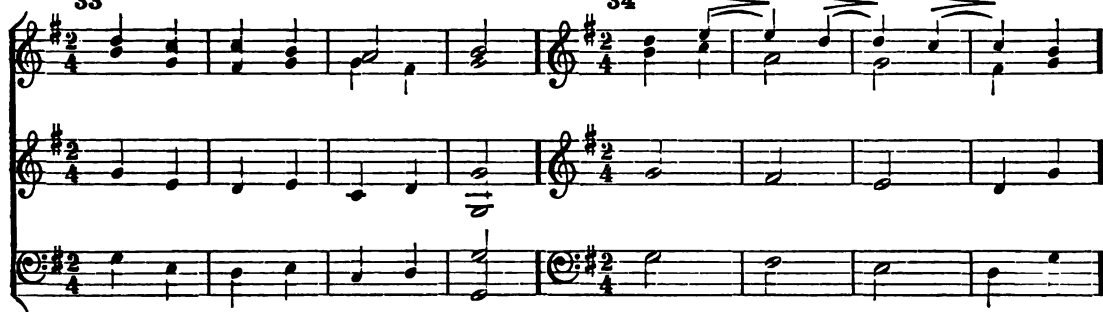




32



33



34



35



36

37

*cres e rall. f*

This system contains measures 36 and 37. It is written for three staves in 2/4 time with a key signature of one sharp (F#). Measure 36 features a melody in the upper staff with eighth-note patterns and rests, while the lower staves provide harmonic support with chords and moving lines. Measure 37 continues the melodic and harmonic development. The instruction *cres e rall. f* is placed above the second staff at the beginning of measure 37.

37

38

This system contains measures 37 and 38. The notation continues from the previous system, showing the progression of the melody and accompaniment. Measure 38 ends with a double bar line.

This system contains measures 38 and 39. The musical notation continues across the three staves, maintaining the 2/4 time signature and one-sharp key signature. Measure 39 concludes the system with a double bar line.

38

39

This system contains measures 38 and 39. The notation continues across the three staves. Measure 39 concludes the system with a double bar line.

39

Exercise 39, measures 1-4. The score is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) contains a continuous eighth-note melody. The second staff (treble clef) has a half-note accompaniment in measures 1-3, followed by a whole rest in measure 4. The third staff (bass clef) has a half-note accompaniment in measures 1-3, followed by a whole rest in measure 4.

Exercise 39, measures 5-8. The first staff (treble clef) continues the eighth-note melody. In measure 6, it is marked *cres. e rall.* and *f*. The second staff (treble clef) has a whole rest in measure 5, followed by a half-note accompaniment in measures 6-8. The third staff (bass clef) has a whole rest in measure 5, followed by a half-note accompaniment in measures 6-8.

40

Exercise 40, measures 1-4. The score is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) has a half-note accompaniment in measures 1-3, followed by a whole rest in measure 4. The second staff (treble clef) has a half-note accompaniment in measures 1-3, followed by a whole rest in measure 4. The third staff (bass clef) has a half-note accompaniment in measures 1-3, followed by a whole rest in measure 4.

Exercise 40, measures 5-8. The first staff (treble clef) has a half-note accompaniment in measures 5-7, followed by a whole rest in measure 8. The second staff (treble clef) has a half-note accompaniment in measures 5-7, followed by a whole rest in measure 8. The third staff (bass clef) has a half-note accompaniment in measures 5-7, followed by a whole rest in measure 8.

41

Exercise 41 consists of three staves in 2/2 time with a key signature of one sharp (F#). The first staff features a melody with eighth-note patterns and accents. The second and third staves provide harmonic accompaniment with sustained notes and some movement in the second staff.

42

Exercise 42 consists of three staves in 2/2 time with a key signature of one sharp (F#). The first staff has a melody with a crescendo leading to a decrescendo and a tempo change. The second and third staves provide harmonic accompaniment. The tempo change is indicated by the text "dim. e rall." followed by "a tempo."

43

Exercise 43 consists of three staves in 3/4 time with a key signature of one sharp (F#). The first staff features a melody with eighth-note patterns. The second and third staves provide harmonic accompaniment with sustained notes and some movement in the second staff.

This block continues the musical score for exercise 43, measures 9-16. It consists of three staves in 3/4 time with a key signature of one sharp (F#). The first staff continues the melody with eighth-note patterns. The second and third staves provide harmonic accompaniment, with the third staff ending with a double bar line and repeat signs.

44

Musical score for exercise 44, 3/4 time, key of D major. It consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The music features a mix of eighth and quarter notes, with some rests and a final melodic phrase in the first staff.

45 *Con moto.*

Musical score for exercise 45, 3/4 time, key of D major. It consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The music is a continuous eighth-note pattern across all three staves, with some rests and a final melodic phrase in the first staff.

46 *Sostenuto.*

Musical score for exercise 46, 3/8 time, key of D major. It consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The music features a mix of eighth and quarter notes, with some rests and a final melodic phrase in the first staff.

47

Musical score for exercise 47, 3/8 time, key of D major. It consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The music features a mix of eighth and quarter notes, with some rests and a final melodic phrase in the first staff.

48

Measures 48-50 of a musical piece in 3/8 time, key of D major. The score consists of three staves: Treble, Treble, and Bass. Measure 48 features a series of eighth-note chords in the Treble staff and eighth notes in the Bass staff. Measure 49 continues with similar patterns. Measure 50 concludes with a final chord in the Treble staff and a half note in the Bass staff.

49

*p*

Measures 49-51 of a musical piece in 3/8 time, key of D major. The score consists of three staves. Measure 49 begins with a piano (*p*) dynamic marking. Measure 50 features a crescendo leading into measure 51, which ends with a decrescendo. The Treble staff contains eighth-note chords, while the Bass staff contains eighth notes.

Measures 51-53 of a musical piece in 3/8 time, key of D major. The score consists of three staves. Measure 51 features a piano (*p*) dynamic marking. Measure 52 continues with similar patterns. Measure 53 concludes with a final chord in the Treble staff and a half note in the Bass staff.

Measures 53-55 of a musical piece in 3/8 time, key of D major. The score consists of three staves. Measure 53 features a decrescendo leading into measure 54, which is marked *dim e rall.* (diminuendo e rallentando). Measure 55 concludes with a final chord in the Treble staff and a half note in the Bass staff.

50

Exercise 50, measures 1-8. The score is in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff contains a series of chords and eighth notes, with two accents (>) over the first two measures. The second staff contains a melodic line with eighth notes and a slur over measures 5-6. The third staff contains a bass line with eighth notes and a slur over measures 5-6. The exercise ends with a double bar line and a repeat sign.

51

Exercise 51, measures 1-8. The score is in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff contains a melodic line with eighth notes and a slur over measures 3-4. The second staff contains a melodic line with eighth notes and a slur over measures 3-4. The third staff contains a bass line with eighth notes and a slur over measures 3-4. The exercise ends with a double bar line and a repeat sign.

Exercise 51, measures 9-16. The score is in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff contains a melodic line with eighth notes and a slur over measures 9-10. The second staff contains a melodic line with eighth notes and a slur over measures 9-10. The third staff contains a bass line with eighth notes and a slur over measures 9-10. The exercise ends with a double bar line and a repeat sign.

52

Exercise 52, measures 1-8. The score is in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff contains a series of chords and eighth notes, with two accents (>) over the first two measures. The second staff contains a melodic line with eighth notes and a slur over measures 5-6. The third staff contains a bass line with eighth notes and a slur over measures 5-6. The exercise ends with a double bar line and a repeat sign.

53



54

*Allegro.*



55

*Allegro.*

First system of exercise 55, marked *Allegro.* It consists of three staves in 4/4 time with a key signature of one sharp (F#). The top staff contains a melody of eighth and sixteenth notes. The middle and bottom staves contain accompaniment, with the bottom staff featuring a bass line with some rests and eighth notes.

Second system of exercise 55. The top staff continues the melody, ending with a measure marked *f* (forte). The middle and bottom staves continue the accompaniment, also ending with a measure marked *f*.

56

Exercise 56, consisting of three staves in 4/4 time with a key signature of one sharp (F#). The top staff features a melody of eighth and sixteenth notes. The middle and bottom staves provide accompaniment with eighth and sixteenth notes.

## EXERCISES IN TIME.

A section titled "EXERCISES IN TIME." featuring two staves in 6/8 time. The top staff contains a series of eighth notes and rests, with some notes marked with an accent (>). The bottom staff contains a series of eighth notes and rests, also with some notes marked with an accent.

## KEY OF D.

## THE DIATONIC SCALE.

SOPRANO. — ALTO.

1 2 3 4 5 6 7 8

BASS.

## THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

## Ascending.

1 2 3 4 5 6 7 8

#1 #2 #4 #5 #6

## Descending.

8 7 6 5 4 3 2 1

b7 b6 b5 b3 b2

## THE ENHARMONIC SCALE.

1 2 3 4 5 6 7 8

#1 b2 #2 b3 #4 b5 #5 b6 #6 b7

57



58



59



60

Exercise 60, measures 1-4. The score is in treble and bass staves, key of D major (two sharps), and 2/4 time. Measures 1-4 show a sequence of eighth notes in the treble staff and corresponding chords in the bass staff. The treble staff begins with a whole rest in measure 1, followed by eighth notes in measures 2-4. The bass staff provides harmonic support with chords.

Exercise 60, measures 5-8. Measures 5-8 continue the sequence. The treble staff features a melodic line with eighth notes and a final whole note in measure 8. The bass staff continues with chords, including a large intervallic leap in measure 7.

61

Exercise 61, measures 1-8. The score is in treble and bass staves, key of D major (two sharps), and 2/4 time. Measures 1-8 show a sequence of eighth notes in the treble staff and corresponding chords in the bass staff. The treble staff begins with a whole rest in measure 1, followed by eighth notes in measures 2-8. The bass staff provides harmonic support with chords.

62

Exercise 62, measures 1-8. The score is in treble and bass staves, key of D major (two sharps), and 2/4 time. Measures 1-8 show a sequence of eighth notes in the treble staff and corresponding chords in the bass staff. The treble staff begins with a whole rest in measure 1, followed by eighth notes in measures 2-8. The bass staff provides harmonic support with chords.

63

*Allegro.*

64



65



66



67

Musical score for exercise 67, 2/2 time, key of D major. It consists of three staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The music features various chords and melodic lines with slurs and accents.

68

Musical score for exercise 68, 2/2 time, key of D major. It consists of three staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The music features various chords and melodic lines with slurs and accents.

69

Musical score for exercise 69, 4/4 time, key of D major. It consists of three staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The music features various chords and melodic lines with slurs and accents.

70

Musical score for exercise 70, 3/4 time, key of D major. It consists of three staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The music features various chords and melodic lines with slurs and accents.

71

Exercise 71 consists of three staves in 3/4 time with a key signature of one sharp (F#). The first staff contains rests with 'x' marks in measures 1, 3, 5, and 7, and eighth-note chords in measures 2, 4, 6, and 8. The second staff features eighth-note runs in measures 1-4, followed by eighth-note chords in measures 5-8. The third staff has eighth-note runs in measures 1-4, eighth-note chords in measures 5-6, and half-note chords in measures 7-8. Slurs are present over measures 2-4 in the first and second staves, and over measures 5-6 in the third staff.

72

Exercise 72 is in 3/8 time with a key signature of one sharp (F#). The first staff has eighth-note chords in measures 1-4 and eighth-note runs in measures 5-8. The second staff contains eighth-note runs in measures 1-4, eighth-note chords in measures 5-6, and eighth-note runs in measures 7-8. The third staff features eighth-note runs in measures 1-4, eighth-note chords in measures 5-6, and eighth-note runs in measures 7-8. Slurs are placed over measures 1-4 in the first and second staves, and over measures 5-6 in the third staff.

73

Exercise 73 is in 3/4 time with a key signature of one sharp (F#). The first staff has rests with 'x' marks in measures 1-5 and eighth-note chords in measures 6-8. The second staff contains eighth-note runs in measures 1-4, eighth-note chords in measures 5-6, and eighth-note runs in measures 7-8. The third staff features eighth-note runs in measures 1-4, eighth-note chords in measures 5-6, and eighth-note runs in measures 7-8. Slurs are placed over measures 1-4 in the first and second staves, and over measures 5-6 in the third staff.

This block continues exercise 73 with measures 9-16. The first staff has eighth-note chords in measures 9-12 and eighth-note runs in measures 13-16. The second staff contains eighth-note runs in measures 9-12, eighth-note chords in measures 13-14, and eighth-note runs in measures 15-16. The third staff features eighth-note runs in measures 9-12, eighth-note chords in measures 13-14, and eighth-note runs in measures 15-16. Slurs are placed over measures 9-12 in the first and second staves, and over measures 13-14 in the third staff.

74

Musical score for exercise 74, 3/8 time, key of D major. It consists of three staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The music features eighth and sixteenth notes, with some rests and a final measure containing a double bar line.

75

Musical score for exercise 75, 4/4 time, key of D major. It consists of three staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The music features quarter and eighth notes, with a crescendo (*cres.*) and decrescendo (*dim.*) marking. The final measure contains a double bar line.

76

Musical score for exercise 76, 4/4 time, key of D major. It consists of three staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The music features quarter and eighth notes, with a final measure containing a double bar line.

Continuation of exercise 76, 4/4 time, key of D major. It consists of three staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The music features quarter and eighth notes, with a final measure containing a double bar line.



## KEY OF F.

## THE DIATONIC SCALE.

SOPRANO. — ALTO.

BASS.

## THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

## Ascending.

1 2 3 4 5 6 7 8

#1 #2 #4 #5 #6

## Descending.

8 7 6 5 4 3 2 1

b7 b6 b5 b3 b2

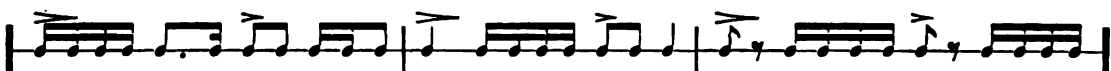
## THE ENHARMONIC SCALE.

1 2 3 4 5 6 7 8

#1 b2 #2 b3 #4 b5 #5 b6 #6 b7

## EXERCISES IN TIME.

DIVIDED (VARIOUS FRACTIONAL) PULSATIONS.



78

Exercise 78 is a three-staff musical piece in 2/4 time and B-flat major. The first staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The second staff provides a harmonic accompaniment with eighth and sixteenth notes. The third staff contains a bass line with quarter and eighth notes. The piece concludes with a final chord in the first staff.

79

Exercise 79 is a three-staff musical piece in 2/4 time and B-flat major. The first staff contains a vocal line with the lyrics "Lä lä lä lä lä lä . . . . . lä lä lä lä lä lä lä . . . . .". The second staff features a melody with eighth and sixteenth notes, including a triplet. The third staff provides a harmonic accompaniment with eighth and sixteenth notes. The piece concludes with a final chord in the first staff.

80

Exercise 80 is a three-staff musical piece in 3/4 time and B-flat major. The first staff features a melody with eighth and sixteenth notes, including a triplet. The second staff provides a harmonic accompaniment with eighth and sixteenth notes. The third staff contains a bass line with quarter and eighth notes. The piece concludes with a final chord in the first staff.

81

Exercise 81 is a three-staff musical piece in 2/4 time and B-flat major. The first staff features a melody with eighth and sixteenth notes, including a triplet. The second staff provides a harmonic accompaniment with eighth and sixteenth notes. The third staff contains a bass line with quarter and eighth notes. The piece concludes with a final chord in the first staff.


82



83



84



85  
*Marcato.*



86

Exercise 86, measures 1-4. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The first staff (treble clef) contains chords and eighth-note patterns. The second staff (treble clef) contains eighth-note patterns and rests. The third staff (bass clef) contains eighth-note patterns and rests.

87

Exercise 87, measures 1-4. The score is in 3/4 time with a key signature of two flats. The first staff (treble clef) contains eighth-note patterns and rests. The second staff (treble clef) contains eighth-note patterns and rests. The third staff (bass clef) contains eighth-note patterns and rests.

88

Exercise 88, measures 1-4. The score is in 2/2 time with a key signature of two flats. The first staff (treble clef) contains half-note chords and eighth-note patterns. The second staff (treble clef) contains half-note patterns and rests. The third staff (bass clef) contains half-note patterns and rests.

89

Exercise 89, measures 1-4. The score is in 4/4 time with a key signature of two flats. The first staff (treble clef) contains eighth-note patterns and rests. The second staff (treble clef) contains eighth-note patterns and rests. The third staff (bass clef) contains eighth-note patterns and rests.

90

Exercise 90 is a three-staff piece in 6/8 time. The first staff (treble clef, one flat) contains a melodic line with eighth and sixteenth notes, including ties and rests. The second staff (treble clef, two flats) and third staff (bass clef, two flats) provide harmonic accompaniment with similar rhythmic patterns.

91 *Leggiero e piano.*  
*Sostenuto.*

Exercise 91 is a three-staff piece in 3/8 time. The first staff (treble clef, one flat) features a melodic line with eighth and sixteenth notes. The second staff (treble clef, two flats) and third staff (bass clef, two flats) provide harmonic accompaniment. The tempo/mood is indicated as *Leggiero e piano.* and *Sostenuto.*

This block continues exercise 91. The first staff (treble clef, one flat) continues the melodic line. The second staff (treble clef, two flats) and third staff (bass clef, two flats) continue the harmonic accompaniment.

This block continues exercise 91. The first staff (treble clef, one flat) continues the melodic line. The second staff (treble clef, two flats) and third staff (bass clef, two flats) continue the harmonic accompaniment.

92



KEY OF B $\flat$ .

## THE DIATONIC SCALE.

SOPRANO.—ALTO.

BASS.

## THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

## Ascending.

1 2 3 4 5 6 7 8

## Descending.

8 7 6 5 4 3 2 1

## THE ENHARMONIC SCALE.

1 2 3 4 5 6 7 8



93



94



95



96

*Alla marcia.*

97



98





99



100



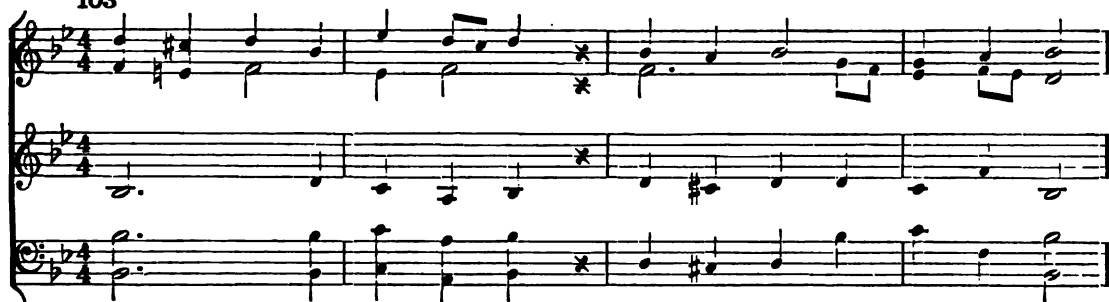
101

The musical score consists of three systems, each with three staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The first system begins with a treble clef and a key signature change to two flats. It features a melody in the upper staves and accompaniment in the lower staves. Dynamic markings include *pp* (pianissimo) and *pp* (pianissimo). The second system continues the melody and accompaniment, with dynamic markings including *pp* (pianissimo) and *pp* (pianissimo). The third system features a melody in the upper staves and accompaniment in the lower staves, with dynamic markings including *p* (piano) and *dim.* (diminuendo). The score concludes with a final measure in the third system.

102



103



104

*Marcato.*

105



108



107

The first system of exercise 107 consists of three staves in 2/2 time with a key signature of two flats (B-flat and E-flat). The top staff begins with a treble clef and a key signature change to two flats. It contains a series of chords and single notes, some with accents. The middle and bottom staves are in bass clef and contain similar harmonic material. The second system consists of three staves in 2/4 time with a key signature of one flat (B-flat). The top staff is in treble clef and features a melodic line with various intervals and accidentals. The middle and bottom staves are in bass clef and provide harmonic support with chords and moving lines.

## EXERCISES IN TIME.

## THE TRIPLET.

The section contains three exercises, each on a single staff. The first exercise is in 2/4 time and shows a sequence of eighth-note triplets and single eighth notes. The second exercise is in 3/4 time and features a continuous pattern of eighth-note triplets. The third exercise is in 4/4 time and displays a more complex pattern involving eighth-note triplets and dotted eighth notes.

## KEY OF A.

## THE DIATONIC SCALE.

SOPRANO. — ALTO.

1 2 3 4 5 6 7 8

BASS.

## THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

## Ascending.

1 2 3 4 5 6 7 8

#1 #2 #4 #5 #6

## Descending.

8 7 6 5 4 3 2 1

b7 b6 b5 b3 b2

## THE ENHARMONIC SCALE.

1 2 3 4 5 6 7 8

#1b2 #2b3 #4b5 #5b6 #6b7



108



109



110



111



112



113



114



115



116



117



118

Exercise 118 is in 4/4 time and the key of D major (two sharps). It consists of three staves. The first staff features a series of chords, mostly triads and dyads, with some eighth-note movement. The second staff contains a single melodic line with eighth and sixteenth notes. The third staff provides a harmonic accompaniment with a steady eighth-note bass line and chords.

119

Exercise 119 is in 6/8 time and the key of D major. It consists of three staves. The first staff has a melodic line with eighth and sixteenth notes, including some triplets. The second staff continues the melodic development with similar rhythmic patterns. The third staff features a bass line with eighth notes and chords, providing a rhythmic foundation.

This block continues exercise 119 across three staves. The first staff shows a melodic line with eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a bass line with eighth notes and chords, providing a rhythmic foundation.

This block continues exercise 119 across three staves. The first staff shows a melodic line with eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a bass line with eighth notes and chords, providing a rhythmic foundation.

KEY OF E $\flat$ .

## THE DIATONIC SCALE.

1 2 3 4 5 6 7 8

SOPRANO. — ALTO.

BASS.

## THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

## Ascending.

1 2 3 4 5 6 7 8

#1 #2 #4 #5 #6

## Descending.

8 7 6 5 4 3 2 1

$\flat 7$   $\flat 6$   $\flat 5$   $\flat 3$   $\flat 2$

## THE ENHARMONIC SCALE.

1 2 3 4 5 6 7 8

#1  $\flat 2$  #2  $\flat 3$  #4  $\flat 5$  #5  $\flat 6$  #6  $\flat 7$

120

Exercise 120 consists of eight measures in 2/4 time, key of B-flat major. The first staff (treble clef) features a melody of eighth and quarter notes, with a half-note rest in the first measure. The second staff (treble clef) provides a harmonic accompaniment with eighth and quarter notes. The third staff (bass clef) contains a bass line with eighth and quarter notes, including a half-note rest in the first measure.

121

Exercise 121 consists of eight measures in 2/4 time, key of B-flat major. The first staff (treble clef) features a melody of eighth and quarter notes, with a half-note rest in the first measure. The second staff (treble clef) provides a harmonic accompaniment with eighth and quarter notes. The third staff (bass clef) contains a bass line with eighth and quarter notes, including a half-note rest in the first measure.

122

Exercise 122 consists of eight measures in 2/4 time, key of B-flat major. The first staff (treble clef) features a melody of eighth and quarter notes, with a half-note rest in the first measure. The second staff (treble clef) provides a harmonic accompaniment with eighth and quarter notes. The third staff (bass clef) contains a bass line with eighth and quarter notes, including a half-note rest in the first measure.

123

Exercise 123 consists of eight measures in 2/4 time, key of B-flat major. The first staff (treble clef) features a melody of eighth and quarter notes, with a half-note rest in the first measure. The second staff (treble clef) provides a harmonic accompaniment with eighth and quarter notes. The third staff (bass clef) contains a bass line with eighth and quarter notes, including a half-note rest in the first measure.

124



125



126



127

*Sostenuto.*

*p*

*1st time.* *2nd time.*

128



Exercise 129, measures 1-4. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The first staff contains a melody with eighth and quarter notes. The second staff contains a melody with quarter and half notes. The third staff contains a bass line with quarter and half notes.

129

Exercise 129, measures 5-8. The music continues in 4/4 time. Measures 5 and 6 are marked with *cres.* (crescendo), and measures 7 and 8 are marked with *dim.* (diminuendo). The first staff features a melody with eighth notes and a final half note. The second staff features a melody with quarter and eighth notes. The third staff features a bass line with quarter and eighth notes.

130

Exercise 130, measures 1-4. The music is in 6/8 time with a key signature of two flats. The first staff contains a melody with eighth and quarter notes, marked with *cres.* (crescendo) and *f* (forte). The second staff contains a melody with eighth and quarter notes, marked with *cres.* (crescendo) and *f* (forte). The third staff contains a bass line with eighth and quarter notes.

Exercise 130, measures 5-8. The music continues in 6/8 time. Measures 5 and 6 are marked with *dim.* (diminuendo). The first staff features a melody with eighth and quarter notes. The second staff features a melody with eighth and quarter notes. The third staff features a bass line with eighth and quarter notes.

131



132



## KEY OF E.

## THE DIATONIC SCALE.

1 2 3 4 5 6 7 8

SOPRANO. — ALTO.

BASS.

## THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

## Ascending.

1 2 3 4 5 6 7 8

#1 #2 #4 #5 #6

## Descending.

8 7 6 5 4 3 2 1

b7 b6 b5 b3 b2

## THE ENHARMONIC SCALE.

1 2 3 4 5 6 7 8

#1 b2 #2 b3 #4 b5 #5 b6 #6 b7

133



134



135



136



137



138



139

Exercise 139, measures 1-4. The score is in 3/8 time with a key signature of three sharps (F#, C#, G#). The first staff contains eighth-note chords and single notes. The second and third staves provide harmonic support with sustained notes and some eighth-note patterns. Dynamics include *cres e rall.* and *f*.

*a tempo.*

Exercise 139, measures 5-8. The tempo is marked *a tempo.* The first staff features eighth-note chords. The second and third staves continue the harmonic accompaniment with sustained notes and eighth-note patterns.

140

Exercise 140, measures 1-4. The score is in 3/8 time with a key signature of three sharps. The first staff features half-note chords. The second and third staves provide harmonic support with sustained notes and eighth-note patterns.

Exercise 140, measures 5-8. The first staff continues with half-note chords. The second and third staves continue the harmonic accompaniment with sustained notes and eighth-note patterns.

141



142



143



144



145

This image shows a page of musical notation for a piece in G major, 6/8 time. The page contains three systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and accidentals.



KEY OF A $\flat$ .

## THE DIATONIC SCALE.

SOPRANO. — ALTO.

1 2 3 4 5 6 7 8

BASS.

## THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

## Ascending.

1 2 3 4 5 6 7 8

#1 #2 #4 #5 #6

## Descending.

8 7 6 5 4 3 2 1

b7 b8 b5 b3 b2

## THE ENHARMONIC SCALE.

1 2 3 4 5 6 7 8

#1 b2 #2 b3 #4 b5 #5 b6 #6 b7

146

Exercise 146 consists of eight measures in 2/4 time, key of B-flat major. The first staff (treble clef) features a melody with eighth and quarter notes, including rests marked with an 'x'. The second staff (treble clef) provides a harmonic accompaniment with chords and moving lines. The third staff (bass clef) features a bass line with chords and moving lines, including some beamed eighth notes.

Measures 9-16 of exercise 146. The first staff continues the melody with eighth and quarter notes. The second staff continues the harmonic accompaniment. The third staff continues the bass line with chords and moving lines.

147

Exercise 147 consists of eight measures in 2/4 time, key of B-flat major. The first staff (treble clef) features a melody with quarter and eighth notes. The second staff (treble clef) provides a harmonic accompaniment with chords and moving lines. The third staff (bass clef) features a bass line with chords and moving lines.

148

Exercise 148 consists of eight measures in 2/4 time, key of B-flat major. The first staff (treble clef) features a melody with quarter and eighth notes, including some rests. The second staff (treble clef) provides a harmonic accompaniment with chords and moving lines. The third staff (bass clef) features a bass line with chords and moving lines.



149



150



151



152



153



154



## 155

*Grazioso.*

*Grazioso.*

6/8

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is for the voice, the middle staff is for the treble piano, and the bottom staff is for the bass piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is in a simple, folk-like style with a melody in the voice part and accompaniment in the piano parts.

## 156

189

lă lă lă lă lă lă lă lă lă lă lă lă

[illegible]

C.  
157

## Recapitulation.



158



159



160

*Allegretto.*

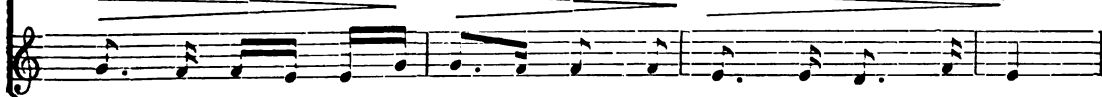
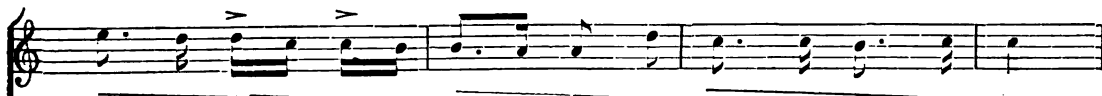
161



162

*Andantino.*

163

*Andante.*

C.  
164

165



166



167

*Alla marcia.*

168





G.

169

*Allegretto.*

170



171



172



173

*Moderato.*

D.

174

*Larghetto.*

175



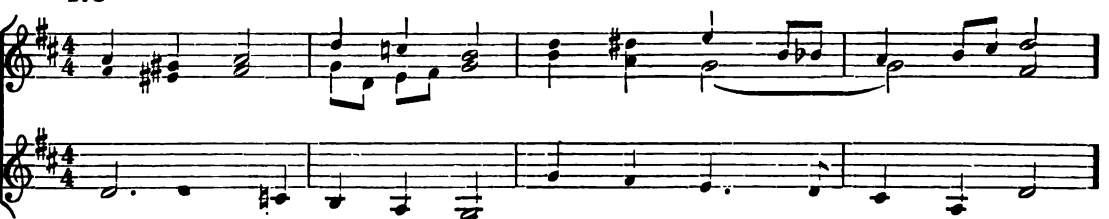
176



177



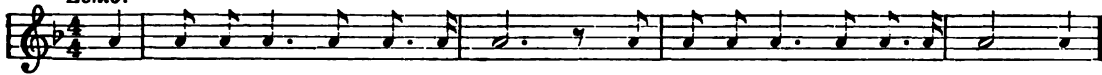
178



179



F.  
180  
*Lento.*



181



182



183



184



185  
*Allegretto grazioso.*



B ♭.

186

*Con Spirito.*

187



188



189



190



191

*Maestoso.*

A.

192



193



194

*In Chorale manner.*

195

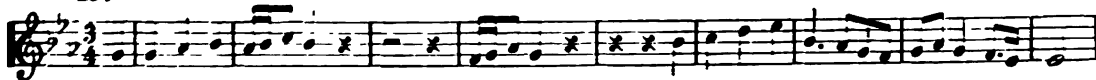


E♭.

196



197



198

*Parlante.*

199



200



E.

201

*Allegretto.*

202



203



204



205

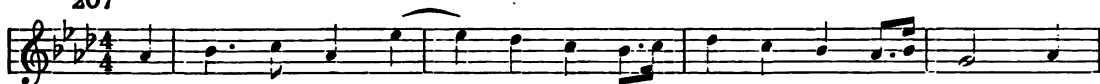
*Tranquillo.*

A 7.

206

*Parlante.*

207



208

*Andante.*

209



210





# Part-Songs and Choruses.

BOOK III.

SCHOOL FRIENDS.

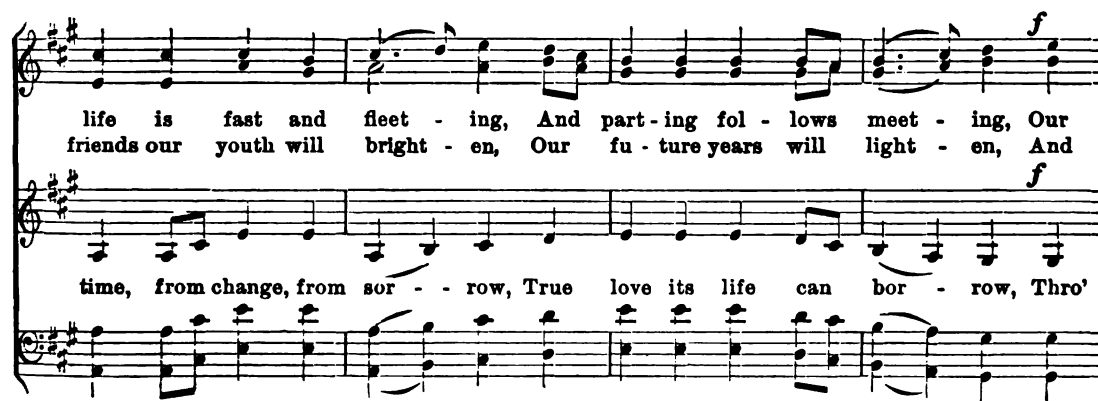
PART II.

F. SILCHER, arr. 1789—1860.

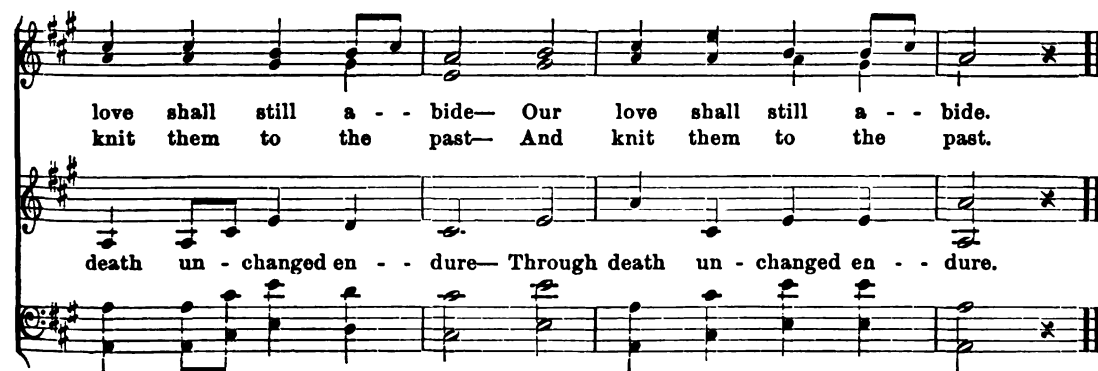
*f* Allegretto.



1. We love each oth - er dear - ly, No fears our hearts di - vide; Though  
2. If true and wise and ho - ly, Our love unchanged shall last; Dear



3. The love that wis - dom lends us Is deep, and high and pure, From  
life is fast and fleet - ing, And part - ing fol - lows meet - ing, Our  
friends our youth will bright - en, Our fu - ture years will light - en, And



time, from change, from sor - - row, True love its life can bor - row, Thro'  
love shall still a - - bide— Our love shall still a - - bide.  
knit them to the past— And knit them to the past.  
death un - changed en - - dure— Through death un - changed en - - dure.

## THE ROSE.

J. TILLEARD.

1. How fair is the Rose! what a beau - ti - ful flower! The

*p*

2. So frail is the youth and the beau - ty of men, Though they

*f*

glo - ry of A - pril and May! But the leaves are be - gin - ning to

*f*

bloom and look gay like the Rose; But all our fond care to pre -

fade in an hour, And they with - er and die in a day.

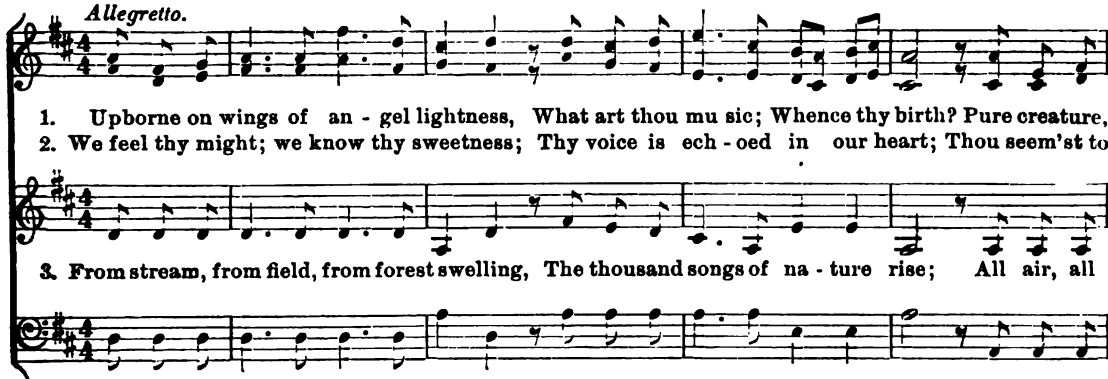
serve them is vain; Time kills them as fast as he goes.

ISAAC WAFFS, 1874—1748.

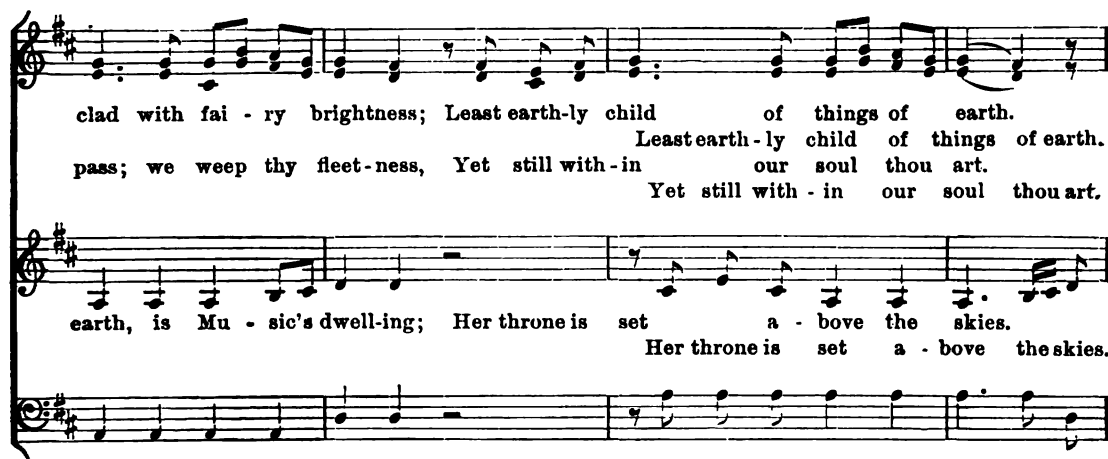
## UPBORNE ON WINGS.

TRIO OR SEMI-CHORUS.

GERMAN SONG, arr.

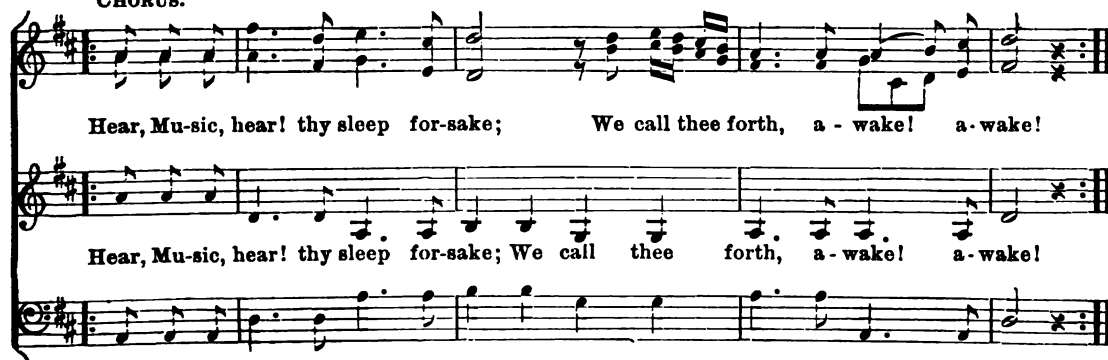
*Allegretto.*


1. Upborne on wings of an - gel lightness, What art thou mu sic; Whence thy birth? Pure creature,  
 2. We feel thy might; we know thy sweetness; Thy voice is ech - oed in our heart; Thou seem'st to



3. From stream, from field, from forest swelling, The thousand songs of na - ture rise; All air, all  
 clad with fai - ry brightness; Least earth-ly child of things of earth.  
 Least earth-ly child of things of earth.  
 pass; we weep thy fleet-ness, Yet still with-in our soul thou art.  
 Yet still with - in our soul thou art.  
 earth, is Mu - sic's dwell-ing; Her throne is set a - bove the skies.  
 Her throne is set a - bove the skies.

CHORUS.



Hear, Mu-sic, hear! thy sleep for-sake; We call thee forth, a - wake! a - wake!  
 Hear, Mu-sic, hear! thy sleep for-sake; We call thee forth, a - wake! a - wake!

## ALL HEARTS REJOICE.

*Alla marcia*

DONIZETTI, arr. 1798—1848.

1. All hearts re-joice, for Spring-time is here, Peace its sweet face dis -

2. Kissed by the sun the brook speeds a-long, Woo-ing each nod-ding

clos-es; Win-ter has gone and earth gen-tly smiles,

flow-er; The woods are a-bloom, the fields dain-ty glow,

Dream-ing of June and ro-ses. Float-ing in air, birds

Fresh from the gen-tle show-er. Sheep bells soft ring, larks

car-ol clear, Sing-ing of love and of du-ty,

gai-ly sing, Hail-ing the world and its beau-ty,

## ALL HEARTS REJOICE.

Gay in the breeze the bud - ding trees Wave their green arms in their  
 Van - ished is gloom, life breaks from its tomb, Greet - ing the land and the

glee; From o - ver the seas the per - fumed breeze  
 sea; Old win - ter so grey steals sad - ly a - way,

Sings of the joys to be; Hail then to Spring and  
 Dead then we'll let him be; Spring - time so sweet we'll

joy - ous - ly sing; From its i - cy chains earth is free.  
 joy - ous - ly greet; That from i - cy chains earth is free.

## LORELEY.

F. SILCHER, arr. 1789—1860.

*p Andante.*

1. I know not what spell doth bind me, That I am so pen-sive to -  
 2. The lov - li - est maid - en is sit - ting So strange - ly beau - ti - ful

3. In his skiff the be - wil - dered boat - man Is seized with love's wild - est

day, From out of the past an old leg - end Is haunting me with its  
 there, Her won - drous jew - els are glis - tening She combs her bright gold - en

woe, He sees not the treach - erous break - ers That men - ace his bark be -

lay, The air is cool in the twi - light, And calm - ly flows the  
 hair, With a gold - en comb she doth comb it, A song so wild she

low; And soon will the waves o - ver - whelm him Be - neath the cur - rent

Rhine, The moun - tain tops are spark - ling In the crim - son evening sun - shine.  
 sings; There breathes some wierd mystic pow - er In ev - ery tone that rings.

strong; For fa - tal un - to the vic - - tim Is Lore - ley's sy - ren song.

HEINE.

## THERE'S NOUGHT THAT CONTINUES.

F. H. HIMMEL, arr. 1785—1814.

1. There's nought that con-tin-ues un - chang - ing Be - neath the moon's va - ry - ing  
 2. Thus joy - ful - ly sit - ting to - geth - er, U - ni - ted in friendship and

3. But should we be far from each oth - er, Our hearts can be sev - ered by  
 4. And if dur-ing life's wea - ry jour - ney A - gain we should hap - pen to

sway;.... All those who with us are now dwell - ing, Just bloom and then  
 glee;.... We glad - den the hearts of each oth - er— Oh, thus that it

none;.... And all, yes, we all will be thank - ful When bless - ings are  
 meet;.... Then shall this our joy - ful be - gin - ning Be closed by an

with - er a - way..... Just bloom and then with - er a - way.  
 ev - er might be..... Oh, thus that it ev - er might be.

granted to one..... When bless-ings are granted to one.  
 end - ing as sweet..... Be closed by an end - ing as sweet.

KOTZEBUE. 1761—1819.

## TRUST.

ALBERTO RANDEGGER, arr.

*Moderato.*

*p*

1. Sad - ly bend the flow - ers, In the heav - y rain;....

*p*

2. When a sud - den sor - row Comes like cloud and night,....

Af - ter beat - ing show - ers, Sun - beams come a - gain,....

Wait for God's to - mor - row; All will then be bright....

Lit - tle birds are si - lent, All the dark night through;

On - ly wait and trust Him, Just a lit - tle while;...

But when morn - ing dawn - eth, Their songs are sweet and new....

Af - ter eve - ning tear - drops Shall come the morn - ing smile....

FRANCIS RIDLEY HAVERGAL. 1836—1879.



## CEASE THIS DREAMING.

*Allegretto.* = 

FRANZ ABT, arr. 1819 — 1885.

*cres.* *dim.*

1. Cease this dream - ing! cease this trem - bling! Still un - wea - ried strug - gle  
 2. Dare not tar - ry, though the pres - ent Scat - ter ros - es in thy  
 3. On - ward! on - ward! with thy sing - ing, 'Gainst the world's sharp griefs con -

*cres.* *dim.*

4. Till thy brow the thick-leaved gar - land, Like a ha - lo shall sur -  
 5. On - ward! then, through all op - pos - ing; On - ward! still through death's dark

on;  
 way;  
 - teud,

Though the strength should al - most fail thee, On - ward, be . . . the  
 Though to thee, from out the o - cean, Sy - rens sing . . . their  
 Till up - on thy cheeks' hot burn - ing, Gold - en rays . . . from

*mf*

- round;  
 pain,

Till the Spir - it's flame, all bright - ly, Hov - ering o'er . . . thee  
 He must wres - tle on, un - yield - ing, Who the bliss . . . of

*f*

word a - lone— On - ward be . . . . the word - a - lone.  
 lur - ing lay— Sy - rens sing . . . . their lur - ing lay.  
 Heaven de - scend— Gold - en rays . . . . from Heaven de - scend.

*f*

shall be found— Hov - ering o'er . . . . thee shall . . . be found.  
 Heaven would gain— Who the bliss . . . . of Heaven would gain.

GEIBEL, tr. by W. W. C.

## MAY-DAY.

VOICES IN UNISON.

ALFRED S. GATTY, arr.

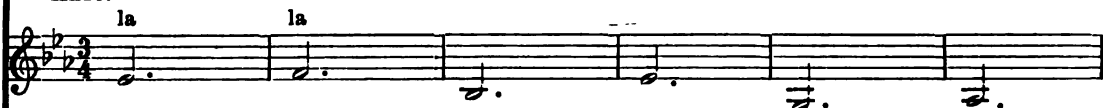


1. May - day, May - day, bright - ly break - ing Through the mists of  
 2. Round the May - pole gai - - ly sing - ing. Come and scat - ter

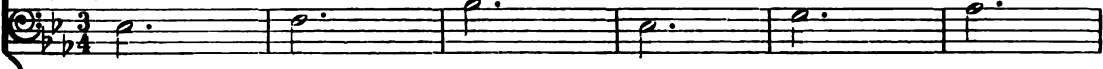
SOP. I. II.



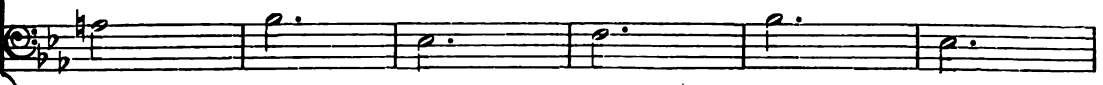
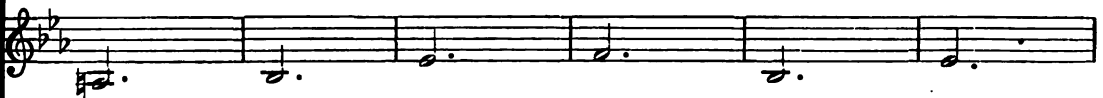
ALTO.



BASS.



- A - pril show - ers, Let us, from our slum - bers wak - - ing,  
 wild spring-flow - ers; Hark! the bells are loud - ly ring - - ing,



## MAY-DAY.

## CHORUS.

Wel - come in thy hap - py hours. The Queen of May is  
 Peals of joy from vil - lage towers. The Queen of May is

*f*

*f*

la la

The musical score for the chorus of 'May-Day' is written for four staves. The first staff is a vocal line in G major (one flat) with lyrics. The second staff is a piano accompaniment line with chords and rests. The third staff is a vocal line with 'la la' lyrics. The fourth staff is a piano accompaniment line. Dynamics include *f* (forte) and *ff* (fortissimo).

here to - day, And gives us all a hol - - i - day.  
 here to - day, And gives us all a hol - - i - day.

*ff*

*ff*

la la

The musical score for the verse of 'May-Day' is written for four staves. The first staff is a vocal line in G major (one flat) with lyrics. The second staff is a piano accompaniment line with chords and rests. The third staff is a vocal line with 'la la' lyrics. The fourth staff is a piano accompaniment line. Dynamics include *ff* (fortissimo).

R. A. GATTY.

## WERE I A BROOKLET CLEAR.

*Allegretto moderato.  
dolce.*

GERMAN.

1. Were I a brook - let clear, I'd flow to thee, my dear,  
2. Were I a rose - tree fair, I'd shed my per - fume rare

3. Were I a bird, I'd greet Thee with a mes - sage sweet

'Twould be my bliss. If thy lip touched my wave,  
On - ly round thee. I'd ne'er thy touch with - stand,

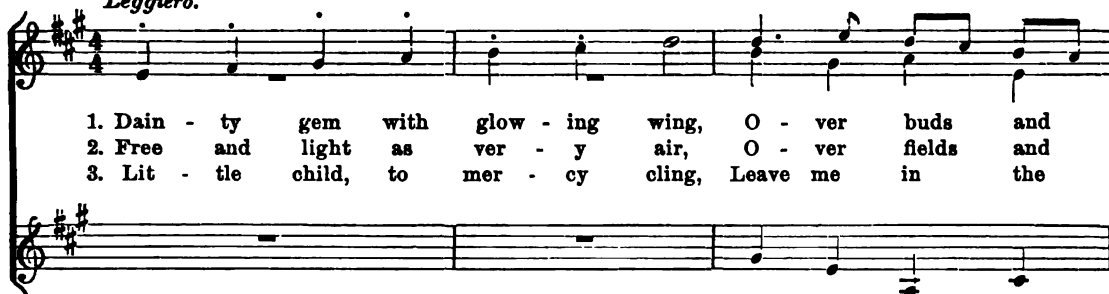
At ear - ly day. Perched on thy gen - - tle hand,

Fond - ly thy lip I'd lave, Soft as a kiss— Soft as a kiss.  
No thorn should pierce thy hand, Should'st thou pluck me— Should'st thou pluck me.

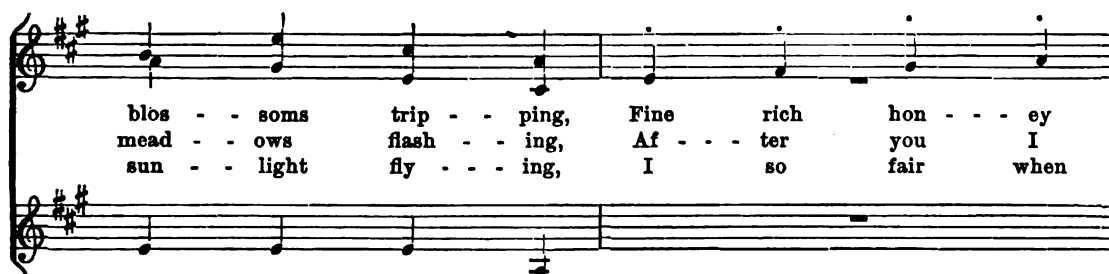
I'd sing at thy com - mand My sweet - est lay— My sweet - est lay.

J. C. NÄNNY.

## BUTTERFLY.

*Leggiero.*


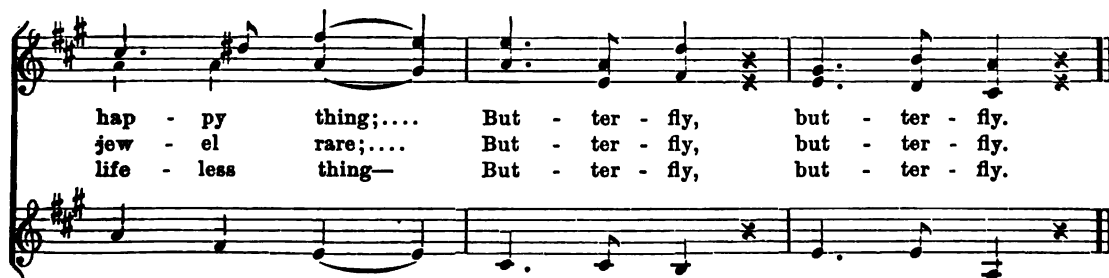
1. Dain - ty gem with glow - ing wing, O - ver buds and  
 2. Free and light as ver - y air, O - ver fields and  
 3. Lit - tle child, to mer - cy cling, Leave me in the



blos - - soms trip - - ping, Fine rich hon - - ey  
 mead - - ows flash - - ing, Af - - - ter you I  
 sun - - light fly - - - ing, I so fair when



al - - - ways sip - - - ping, Pret - - ty gor - - geous  
 must be dash - - ing, I must catch yon,  
 day is dy - - - ing, Here shall lie a



hap - py thing;.... But - ter - fly, but - ter - fly.  
 jew - el rare;.... But - ter - fly, but - ter - fly.  
 life - less thing— But - ter - fly, but - ter - fly.

GER. tr. by PHILIP WOOLF, M. D.

## AN AUTUMN SONG.

A. S. GATTY, arr.

*Andante.*



1. O lit - - tle bird up - - on the tree, What  
2. That lit - - tle bird up - - on the tree, Then

3. Though Win - - ter is a drear - y time, And

will you sing to - day? Now Spring has gone, and  
sang both loud and clear, Though Spring has gone, and

cold and frost I dread, And hard it is when

## AN AUTUMN SONG.

Sum - mer gone, And swal - lows flown a - way; Full  
 Sum - mer gone, And Win - ter draw - eth near, I

snows lie deep, For bird - ies to be fed, I

The musical score consists of two systems. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The second system continues the vocal and piano parts. The key signature is one sharp (F#), and the time signature is 4/4.

of re - grets your song will be, A sad and mourn - ful lay.  
 sing of hope— for well I know, They'll all come back next year!

cheer my - self with this glad thought, There's Spring - time on a - head."

The second system continues the vocal and piano parts. It concludes with a double bar line. The key signature remains one sharp (F#), and the time signature is 4/4.

A. S. GATTY.

## THE HERD-BOY'S SPRING SONG.

*Andante grazioso.*

OTTO JAHN, arr.

When the first young bird doth sing, Field and vale and wood-land ring;

When the first young bird doth sing, Field and vale and wood-land ring;

Pur - er, mild - er is the air, All..... a - round is won-drous

Pur - er, mild - er is the air, All..... a - round is won-drous

fair. When the pur - ple vio - lets bloom, Cheer - ful swal-lows hith - er

fair. When the pur - ple vio - lets bloom, Cheer - ful swal-lows hith - er



## THE HERD-BOYS SPRING SONG.

come. Then the stork her nest doth build, And with joy each heart is

filled. All is love - ly to be - hold, Shines the sun with pur - er

gold, Streamlets spar - kle sil - very bright. All things in the Spring de - light.

LOHR.

## THE ANGLER'S SONG.

HENRY LAWES, 1595—1662.

1. Man's life is but vain, For 'tis sub - ject to pain *p* *rit.* *a tempo.* and sor - row, And

2. But we'll take no care When the weath - er proves fair, Nor will we *p* *rit.* *a tempo.*

short as a bub - ble. 'Tis a hodge - podge of mo - ney And

vex though it rain;.... We'll ba - nish all sor - row, And

bus - iness and care, and care, And mon - ey and trou - ble. *p* *rit.*

sing till to - mor - row, And an - gle, and an - gle a - gain. *p* *rit.*

From the "Compleat Angler" by ISAAC WALTON, 1593—1683.

## LAST NIGHT.

H. KJERULF, arr.

*Allegretto.*

1. Last night the night-in - gale woke  
 2. The flowers were bow - ing in sleep,  
 3. I stood and dreamed in the moon -

me In moon - light's sil - ver gleam; It sang from the sha - dy  
 dear, Their per - fume filled the air; The riv - er ran spark - ling in  
 light; The past came back a - gain All touched with the sil - ver of

## LAST NIGHT

*rit.* *a tempo.*

hill - - side, And faint..... as in a dream. I  
 moon - - light, And peace..... was ev - - ery where. A  
 hope, dear, And free..... from grief and pain. I

*rit.* *a tempo.*

*dolce.*

opened my win - dow to hear it, And sweet - ly the song came  
 sweet breath now came from the tree - - tops, The breeze was sigh - ing  
 turned from the earth to the sky, dear, To gaze at the star - lit

*pp* *pp* *dim.*

## LAST NIGHT.

*cres.* *rit.*

through,..... The bird was filled with rap - ture, It trilled and  
 through,..... And as it passed my win - dow It whis - pered  
 blue,..... And there in light and glo - ry I saw an

sang, dear— it sang, dear, of you.  
 whis - pered— it whis - pered of you.  
 im - age— an im - age of you.

*p* *a tempo.*


CHRISTIAN WINTER.

## WHEN DO FLOWERETS BUD AND BLOW?

*Allegro.*

Fr. ABR, arr. 1819—1885.

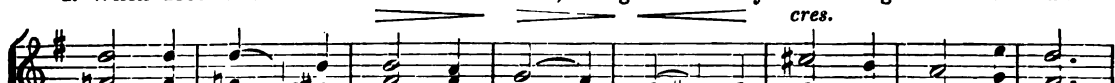
*mf*



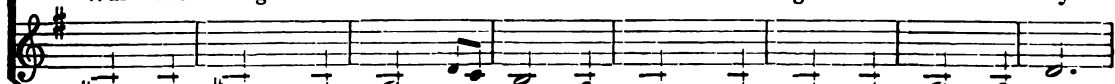
1. When do flow - 'rets bud and blow, Red as gold, and white as snow?  
 2. When do song - sters sing their best? Flut - ter round their moss - y nest?

3. When do rip - pling stream - lets dance? Wak - ened from their win - try trance,  
 4. When does life seem free from care, Bright as day and light as air?

*cres.*



When do sweet - est scents a - rise, Waft - ing in - cense to the skiss?  
 War - ble songs that seem to be Par - a - gons of mel - o - dy?



Dance and mur - mur soft with glee, As they seek the dis - tant sea?  
 When does laugh - ter clear - est ring, Cleans - ing hearts from sor - row - ing?

**CHORUS.**

*p* *cres.* *cres.* *mf* *cres. e rit.* *In the a tempo.*



1,2,3,4, Ah, it is not hard to say, Ah, it is not hard to say,

*joy - ous* *p* *In the*



In the month of May, ... In the joy - ous month of May, ...

*joy - ous* *f* *a tempo.* *poco rit.*



In the month of May, .... In the joy - ous month of May, ....

## THE FISHER.

FRANZ SCHUBERT, arr. 1797—1828.

*Allegretto.*

1. The wa - ters purled—the wa - ters swelled—A fish - er sat near  
 2. She sang to him—she spake to him—"Why lurs't thou from be -  
 3. "Bathes not the smil - ing sun at night—The moon, too— in the  
 4. The wa - ters purled—the wa - ters swelled—They kissed his na - ked

by, And ear - nest - ly his line be - held With tran - quil heart and  
 low, In cru - el mood, my ten - der brood, To die in day's fierce  
 waves? Comes he not forth more fresh and bright From o - cean's cool - ing  
 feet; His heart a name - less trans - port held, As if his love did

eye, And while he sits and watch - es there, He sees the waves di - vide, And  
 glow? Ah, didst thou know how sweet - ly there The lit - tle fish - es dwell, Thou  
 caves? Cans't thou unmoved that deep world see, That heaven of tran - quil blue, Where  
 greet, She spake to him—she sang to him—Then all with him was o'er— Half -

lo! a maid, with glis - tening hair, Springs from the hu - - mid tide.  
 would'st come down their lot to share, And be for - ev - er well.  
 thine own face is beck - oning thee Down to the e - ter - - nal dew?"  
 drew she him—half sank he in— He sank to rise no more.

GOETHE, 1749,—1832. tr. by C. T. BROOKS.

## SWINGING.

*Moderately fast.*

A. B. ADDISON, arr.

1. Swing - ing, swing - ing, up . . . to the branch - es,  
 2. Through the leaves the flick - er - ing sun - shine

3. Swing - ing, swing - ing, hark to the creak - ing!  
 4. Swing - ing, swing - ing, ah! it is love - ly,

Down and up . . . a - gain, to and fro;  
 Dauc - es mer - ri - ly . . . o - ver all;

Sure - ly old tree, you do not mind;  
 To and fro on a sum - mer's day;



## SWINGING.

Soft the wind . . . . blows o - ver our fac - es,  
 High - er, high - er, now we are peep - ing

We're too lit - tle to break or hurt you,  
 Swing - ing un - der the sha - dy . . . . branch - es,

The first system of the musical score is for the song 'PART-SONGS AND CHORUSES'. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo/mood is indicated as 'SWINGING'. The system consists of four staves: a vocal melody line, a vocal harmony line, a piano accompaniment line, and a piano bass line. The lyrics are: 'Soft the wind . . . . blows o - ver our fac - es, High - er, high - er, now we are peep - ing' and 'We're too lit - tle to break or hurt you, Swing - ing un - der the sha - dy . . . . branch - es,'.

*cres.* Fan - - ning our cheeks as . . . . up we . . . . go.  
 O - - ver the top of the gar - den . . . wall.

We do not mean to . . . . be un - - kind.  
 Let us all be . . . . hap - - py and gay.

The second system of the musical score continues the song. It features a key signature of one sharp (F#) and a 2/4 time signature. The system consists of four staves: a vocal melody line, a vocal harmony line, a piano accompaniment line, and a piano bass line. The lyrics are: 'Fan - - ning our cheeks as . . . . up we . . . . go. O - - ver the top of the gar - den . . . wall.' and 'We do not mean to . . . . be un - - kind. Let us all be . . . . hap - - py and gay.'.

## SWINGING.

*After the last Verse.**getting gradually slower.**p* CHORUS.

Swing - ing, Swing - ing, up . . . to the branch - es, Down and

Swing - ing, Swing - ing, up to the branch - es; Down and

to and fro . . . . .  
*In time.* *dim.* *Slower.* *pp*

up a - gain, to and fro, Swing - ing, swing - ing, swing - ing to and fro.

up a - gain, to and fro, Swing - ing, swing - ing, swing - ing to and fro.

*p* *In time.* *dim.* *slower.* *pp*

MARY CHATER.

## SONG IN AUTUMN.

SOP. I. II.

*Allegretto.*

F. A. LYMAN.

hur - rah!.....

1. Take down the sick - le, boys, hur - rah, hur - rah! The ears of rip - ened  
 2. Thick on the hills, to - mor - row noon..... The gath - ered stook must  
 3. Take down the sick - le, boys, hur - rah,..... While loads of rip - ened

grain.... Are wait - ing for the reap - er's hand, Up - on the fruit - ful  
 see..... And with the loads of yel - low corn, Shall groan the ax - le -  
 grain.... Are wait - ing for the reap - er's hand, Up - on the fruit - ful

plain, The mel - low moon, the chang - ing leaves, The ear - lier set - ting  
 tree; The frost, my boys, will soon be here, And win - ter's on the  
 plain, We'll gath - er up the gold - en grain With thank - ful - ness once

sun. Pro - claim at last, my mer - ry boys, The har - vest time be - gun.  
 way; These glo - rious days will nev - er, boys, For la - zy far - mers stay.  
 more, And fill with the re - turn - ing seed Our bas - ket and our store.

CHAS. GAMAGE EASTMAN.

## MERRILY TRIP AND GO.

*Vivace.*

The musical score is written for voice and piano. It begins with a tempo marking of *Vivace*. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piano accompaniment consists of a grand staff with treble and bass clefs. The vocal parts are written in a single staff with a treble clef. The lyrics are: "Trip and go, heave and ho, Up and down, to and fro; From the town, Trip and go, heave and ho, Up and down, to and fro; From the town, to the grove, Two and two let us rove. A-may-ing a-play-ing, Nothing gain - to the grove, Two and two let us rove. A-may-ing a-may-ing, Nothing gain -". The score includes various musical notations such as notes, rests, and accidentals.

Trip and go, heave and ho, Up and down, to and fro; From the town,

Trip and go, heave and ho, Up and down, to and fro; From the town,

to the grove, Two and two let us rove. A-may-ing a-play-ing, Nothing gain -

to the grove, Two and two let us rove. A-may-ing a-may-ing, Nothing gain -

## MERRILY TRIP AND GO.

say - ing, A-May - ing, a-play - ing, Nothing gain - say - ing. So trip and go, To and

say - ing, A-May - ing, a-play - ing, Nothing gain - say - ing. So trip and go, To and

The musical score consists of two vocal staves and a piano accompaniment. The key signature is one sharp (F#). The vocal parts enter with the lyrics 'say - ing, A-May - ing, a-play - ing, Nothing gain - say - ing. So trip and go, To and'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

fro, Mer - ri - ly, mer - ri - ly.....

fro, To and fro, Mer - ri - ly, mer - ri - ly To and fro.

fro, To and fro. To and fro.

The musical score continues with a chorus section. It features two vocal staves and piano accompaniment. The key signature remains one sharp (F#). The vocal parts enter with the lyrics 'fro, Mer - ri - ly, mer - ri - ly.....'. The piano accompaniment continues to support the vocal lines. The section concludes with a double bar line.

## PASTORALE.

GLUCK, arr. 1714—1787.

*Andante.*

1. Oh, sweet, oh, sweet, when first..... the sun..... Comes  
 2. Oh, sweet, oh, sweet, when first..... the sun..... Slopes

3. Oh, sweet, oh, sweet, when first the sun..... His  
 4. Oh, sweet, oh, sweet, whose life's first morn..... The

laugh - - - ing out his course to run; When  
 down his af - - - - ter course to run; When

day - - - long of course has spent and run; When  
 smiles of blame - - - less mirth a - dorn; Whose

night so drear and dawn..... so gray..... Blush  
 gold - - en bees hum out..... their tune,..... And

cot - - tage roofs with smoke are crowned,..... When  
 wid - ening years with light are fraught,..... From

## PASTORALE.

o'er with joy to yield him way. When  
 sip the the hon - ey flowers of June; When

stars come blink - ing out a - round; When  
 Wis - dom's own clear sun - shine caught. Who

larks mount high cool and lin - nets sing, And  
 streams are cool and shade is dear, And

birds with song re - seek their nest, And  
 sleep be - neath the pure de - fence, Life

all things give their wel - com - ing.  
 all things sleep in sun - shine clear.

all things fold them - selves to rest.  
 wins in Age from in - no - cence.

## YOUTH AND AGE.

VON WEBER, arr. 1786—1826.

*f* *Grazioso.*

1. O Youth, O Child - - hood; age..... of sweet-ness; Fair Spring of  
 2. Each year the Spring..... with song.... a - wakes her; Gay Sum - mer  
 3. But Spring a - gain..... re - news.... her sweet-ness, And light and

*f*

4. 'Tis ours, 'tis ours, to work with glad - ness The tasks that  
 5. 'Tis ours while Life her Spring - time spares us 'Gainst Win - ter's

*p*

Life;..... bright dawn..... of day; What power.... on earth..... can  
 lends..... the light..... of mirth; Soon sun - - shine fades,..... soon  
 flower..... and song..... are here, We grieve..... no more..... that

*p*

Life's own sea - - sons bring; That Age may ne'er. .... look  
 hours our store to heap; To wait the gifts..... that

*cres.*

*f*

stay.... your fleet - ness, What charm ar - rest..... your flowers' de - cay!  
 song.... for - sakes her, And Win - ter chains.... the shiv - ering earth.  
 youth.... is fleet - ness, We take our les - - son from the year.

*cres.*

*f*

back.... with sad - ness, Youth sigh not o'er her fleet - ing Spring.  
 Au - - tumn bears us, The fruit that years from wis - - dom reap.




## THE LITTLE DUSTMAN.



J. BRAHMS, arr. 1833—

*Andante.*



1. The flow'r-ets all sleep sound - - ly Be - - - neath the moon's bright  
 2. The birds that sang so sweet - - ly When noon-day sun rose  
 3. Now see, the lit - tle dust - - man At the win - dow shows his  
 4. And ere the lit - tle dust - - man Is man - y steps a -

ray, They nod their heads to - geth - - er, And dream the night a-way.  
 high, With - in their nests are sleep - ing, Now night is draw - ing nigh.  
 head, And looks for all the chil - dren, Who may not be in bed.  
 way, Thy pret - ty eyes, my dar - - ling, Close fast un - til next day.

The bud - ding trees wave to and fro, And mur - mur soft and low.  
 The crick - et as it moves a - long, A - lone gives forth its song.  
 And as each wea - ry pet he spies, Throws dust in - to his eyes.  
 But they shall ope at morn - ing's light, And greet the sun - shine bright.




1. 2. 3. 4.  
 Sleep.... on! sleep.... on, sleep on my lit - tle one.



## IN LIQUID NOTES.

*Allegretto.*

THOMAS ATTWOOD, art. 1767 — 1838.

1. In liq - uid notes, As mu - sic floats; Lis - ten! lis - ten!

lis - ten, lis - ten, elves! 'Tis the sound that charms the spheres! Haste in

dew - bells, Hide your - selves, 'Tis the sound that charms the spheres! Ti -

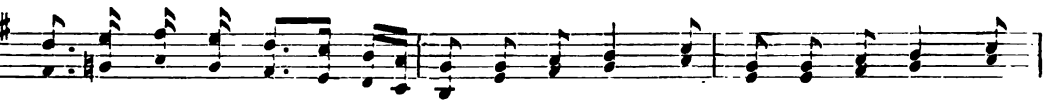
- ta - nia ap - pears! In liq - uid notes, As mu - sic floats;

Lis - ten! lis - ten, lis - ten, lis - ten, Elves, 'Tis the

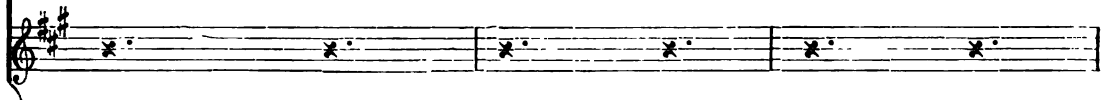
## IN LIQUID NOTES.



sound that charms the spheres! Haste in dew - bells, Hide your - selves, 'Tis the



sound that charms the spheres! Ti - ta - nia ap - pears! Ti - ta - nia ap - pears! ap -



- pears, ap - pears, In liq - uid notes, As mu - sic floats,



lis - ten ! lis - ten ! lis - ten ! lis - ten ! Elves ! lis - ten ! lis - ten !



lis - ten ! lis - ten ! lis - ten ! lis - ten ! lis - ten ! Eleves !



## THE EVENING BELL.

*Allegretto.*

DONIZETTI, arr. 1798 — 1848.

Oh, lis - ten to the eve - ning bell, It sweet - ly steals o'er

dim - in - u - en - do. *pp*

field and dell, Soft o'er the earth night's shad - ows fall, And si - lence broods o'er

*mf* *dim.*

all, Day sleeps; its work is end - ed now, And peace comes af - ter

*mf* *dim.*

## THE EVENING BELL.

*p*

toil - ing, The flow - ers weep their tears of dew; The

toil - ing, The flow - ers weep their tears of dew; The

*p*

stars shine bright in Heav - en's blue, Our hearts are lift - ed

stars shine bright in Heav - en's blue, Our hearts are lift - ed

on the swell Of eve's soft peal - ing bell.

on the swell Of eve's soft peal - ing bell.

## THE ALPINE HUNTER.

*Allegro, ma non troppo.*

FR. SCHUBERT, arr. 1797—1828.

*mf*

1. Up - on the lof - ty moun - tains, Where all grows fresh and  
 2. It is the one who waits him, That thus with joy e -

*mf*

1. Up - on the lof - ty moun - tains, Where all grows fresh and  
 2. It is the one who waits him, That thus with joy e -

*mf*

1. Up - on the lof - ty moun - tains, Where all grows fresh and  
 2. It is the one who waits him, That thus with joy e -

green. And spar - kle crys - tal foun - tains, The hun - ter bold is  
 lates him— It is the one who waits him, A vis - ion ev - er

green. And spar - kle crys - tal foun tains, The  
 lates him— It is the one who waits him A

green, And spar - kle crys - tal  
 lates him— It is the one who

*cres.*

seen! In dan - ger he re - joic - es— In dan - ger he re -  
 bright! His love, whose words en - dear - ing, Are mu - sic rare and

*cres.*

hun - ter bold is seen, The hun - ter bold is seen, In dan - ger he re -  
 vis - ion ev - er bright, Whose words en - dear - ing, Are mu - sic rare and

*cres.*

foun - tains, The hun - ter bold is seen— In dan - ger he re -  
 waits - him— His love, whose words en - dear - ing, Are mu - sic rare and

## THE ALPINE HUNTER.

joic - es, Dis - dains all warn - ing voic - es That reach the gid - dy  
sweet. Up - on - the dis - tant mead - ows The sun the face fore -

joic - es, Dis - dains all warn - ing voic - es That reach the gid - dy  
sweet. Up - on - the dis - tant mead - ows The sun the face fore -

joic - es, Dis - dains all warn - ing voi - ces That reach the gid - dy  
sweet. Up - on the dis - tant mead - ows The sun the face fore -

height; His heart still more is beat - ing with rap - tur - ous de -  
shad - ows, The sun the face fore shad - ows of her he hastes to

height, His heart still more is beat - ing, is  
shad - ows The sun the face fore - shad - ows - fore

height, His heart still more is  
shad - ows, The sun the face fore -

light— With rap - tur - ous de - light.....  
meet— Of her he hastes to meet.....

beat - ing With rap - tur - ous de - light.....  
shad - ows Of her he hastes to meet.....

beat - ing With rap - tur - ous de - light.....  
shad - ows Of her he hastes to meet.....

OXENFORD.

## PRAYER DURING BATTLE.

*Andante sostenuto.*

F. H. HIMMEL, arr. 1764—1814.

1. Fa - ther, I cry to Thee, Thun - ders the can - non whose  
 2. Fa - ther, oh, lead Thou me, Thy might - y hand in the  
 3. Fa - ther, I feel Thee near, Near in the whis - p'ring of

4. Fa - ther, oh, bless Thou me, In - to Thy hand I com -  
 5. Fa - ther, I praise Thy name, We for no rich - es of  
 6. Fa - ther, I trust in Thee, When death ap - proach - es in

*ff*  
 dark clouds roll o'er me; Flash - es the beam of their light - nings be - fore me;  
 tu - mult shall guide me; Thy will be done, what - so - e'er may be - tide me;  
 na - ture's sweet won - der; Near in the roll - ing of dread can - non thun - der;  
*ff*

mend me; Oh save me! Thou canst but take what Thy hand a - lone gave me;  
 earth are con - tend - ing, Coun - try and home and our loved ones de - fend - ing,  
 tu - mult and thun - der; When life is ebb - ing from vein torn a - sun - der;

*Sostenuto. cres.* *pp*  
 Mas - ter of bat - tles, I cry to Thee! Fa - ther! oh, lead Thou me.  
 Vic - tor or vanquished, oh, lead thou me! Fa - ther! I feel Thee near.  
 Source of all mer - cy, I feel Thee near: Fa - ther! oh, bless Thou me.

Liv - ing or dy - ing, oh, bless Thou me. Fa - ther! I praise Thy name.  
 Fall - ing or flee - ing, I praise Thy name: Fa - ther! I trust in Thee.  
 God of all mer - cies, I trust in Thee: Fa - ther! I cry to Thee.

TH. KÖRNER. 1791—1813.



## SOFTLY SIGHS THE VOICE.

VON WEBER, arr. 1788—1826.  
*cres.*

1. Soft - ly sighs the voice of eve - ning, Steal - - ing  
*cres.*

2. Through the dark blue vault of e - - ther, Si - lence

through yon wil - low grove; While the stars, like

reigns..... with sooth - ing power; But a storm o'er

guar - dian spir - its Set their watch, their night-ly watch a - bove.  
their watch, their watch a - bove.

yon - der moun - tain. Dark - ly, dark - ly brooding, seems to lower.  
Dark - ly, seems, it seems to lower.

## I'M A LITTLE PEASANT MAIDEN.

*In waltz time.*

FR. ABT, arr. 1819 — 1885.

*p leggiero.*

1. I'm a lit - tle peas - ant maid - en, Joy - ous as the day is long;  
 2. Tell me not that wealth brings pleasure, Tell me not that rank is sweet,

lā lā lā lā

lā lā

## I'M A LITTLE PEASANT MAIDEN.

*cres.*

Grief my heart has nev - er lad - en, For I scare it with a song  
More than rank and wealth I treas - ure Flow'r - ets grow - ing at my feet.

*p*

The musical score consists of four staves. The first staff is a single melodic line in treble clef, marked 'cres.'. The second staff is a single melodic line in treble clef, marked 'p'. The third and fourth staves are a piano accompaniment in grand staff (treble and bass clefs), featuring chords and arpeggiated figures.

Trip - ping gai - ly o'er the mead-ows,  
Rus - tic life to me is pleas - ant

*p molto cres.* *f* *p*

The musical score consists of four staves. The first staff is a single melodic line in treble clef. The second staff is a single melodic line in treble clef. The third and fourth staves are a piano accompaniment in grand staff (treble and bass clefs), featuring chords and arpeggiated figures. The score includes dynamic markings: 'p molto cres.', 'f', and 'p'.

## I'M A LITTLE PEASANT MAIDEN.

*p* *a tempo.*

Call - ing flow'r-ets on the lea,  
Naught could sweeter be, I ween;

*cres.* *f* *ppoo rit.*

The musical score for the first system is written for voice and piano. The voice part is in the treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a rest, followed by a melodic line starting on a half note G#4, moving to F#4, E4, D4, and then a quarter note C#4. The piano accompaniment consists of three staves. The right hand of the piano is in the treble clef, and the left hand is in the bass clef. The piano part features a series of chords and single notes, with some measures containing 'x' marks indicating specific fingerings or articulation. The first piano staff has a treble clef and a key signature of three sharps. The second piano staff has a bass clef and a key signature of three sharps. The third piano staff has a treble clef and a key signature of three sharps. The piano part includes dynamic markings: 'cres.' (crescendo) and 'f' (forte) in the first staff, and 'ppoo rit.' (pianissimo, poco ritardando) in the third staff.

Life, me-thinks, can have no shad-ows, For they never fall on me.  
I would rath - er be a peas - ant Than a grand and might - y queen.

*rit.*

The musical score for the second system continues the voice and piano parts. The voice part is in the treble clef with a key signature of three sharps and a common time signature. It begins with a rest, followed by a melodic line starting on a half note G#4, moving to F#4, E4, D4, and then a quarter note C#4. The piano accompaniment consists of three staves. The right hand of the piano is in the treble clef, and the left hand is in the bass clef. The piano part features a series of chords and single notes, with some measures containing 'x' marks indicating specific fingerings or articulation. The first piano staff has a treble clef and a key signature of three sharps. The second piano staff has a bass clef and a key signature of three sharps. The third piano staff has a treble clef and a key signature of three sharps. The piano part includes a dynamic marking: 'rit.' (ritardando) in the third staff.

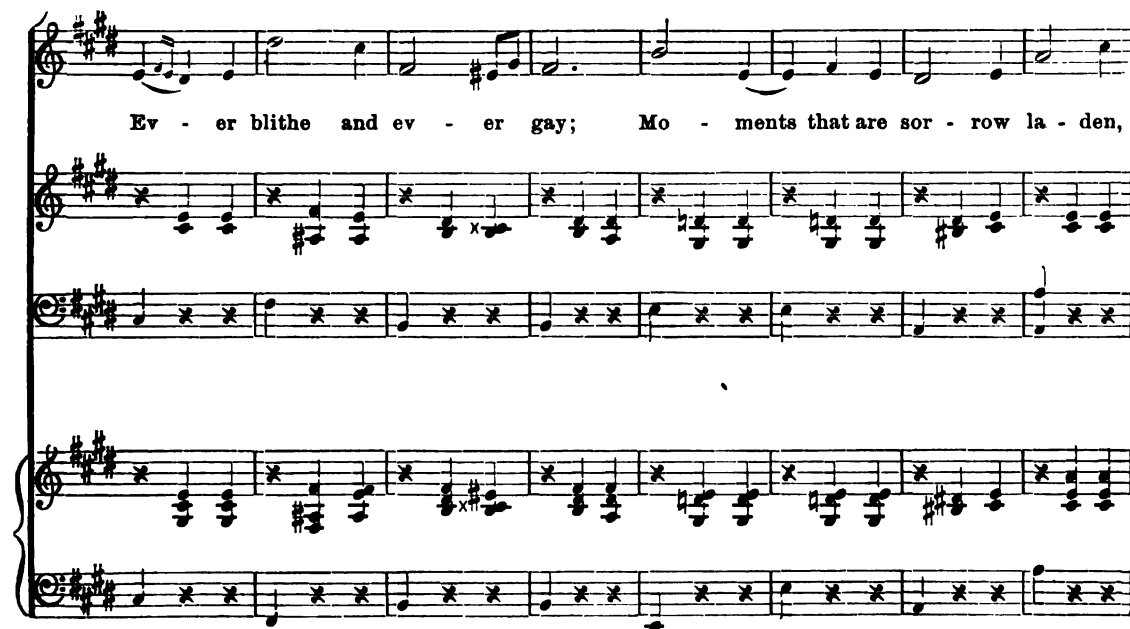
## I'M A LITTLE PEASANT MAIDEN.

*a tempo.*

1. 2. I'm..... a lit - tle peas - ant maid - en,



Ev - er blithe and ev - er gay; Mo - ments that are sor - row la - den,



## I'M A LITTLE PEASANT MAIDEN.

With a song I scare a-way— With a song..... with a song..... with a

*p scherzando.*

song I scare a-way..... with a song..... with a song..... with a

## I'M A LITTLE PEASANT MAIDEN.

*ritenuto.*

song, I scare a - way,..... with a song..... with a

*cres.*

*f*

*cres.* *f*

*cres.*

song..... with a song I scare.... a - way. ....

*cres.* *f*


*f* *cres.*

The musical score is written for a voice and piano. It consists of two systems of four staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system begins with a vocal line and a piano accompaniment. The vocal line has lyrics: 'song, I scare a - way,..... with a song..... with a'. The piano accompaniment features chords and single notes. The second system continues the vocal line with lyrics: 'song..... with a song I scare.... a - way. ....'. The piano accompaniment continues with similar harmonic support. Dynamics include *ritenuto.*, *cres.*, and *f* (forte). The score ends with a double bar line.



## MY SWEETHEART.

1ST. &amp; 2D. SOPRANO.


F. A. LYMAN.

*Plaintively.*




1. Do you know my sweet-heart, sir?..... She has fled and gone a - way, I've  
 2. White li - lies are her neck, sir; And her breath the eg - lan - tine; Her  
 ALTO.


lost my love; Pray tell to me.... Have you seen her pass to - day.  
 ro - sy lips the red car - na - tions; Such is she this maid - en mine.




Dew - y blue-bells are her eyes... Gold - en corn her wav - ing hair; Her  
 The light wind it is her laugh - ter; And the mur - muring brooks her song; Her

cheeks are like the sweet blush ro - ses, Have you seen this mai - den fair?  
 tears, so full of ten - der pi - ty, In the clouds are borne a - long.





## MY SWEETHEART.

*Joyfully.*

3. The sun-beams are her smiles; The leaves her foot-steps light, To

The musical notation consists of a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with a treble clef. The lyrics are written below the staff. The first line of music ends with a double bar line and a repeat sign.

*rit e forte.*

kiss each coy flower in-to life Is my true love's de-light.

The musical notation continues on a single staff with a treble clef. The lyrics are written below the staff. The second line of music ends with a double bar line and a repeat sign.

*Tempo.*

I will tell you who she is, And how all things be-come her.

The musical notation continues on a single staff with a treble clef. The lyrics are written below the staff. The third line of music ends with a double bar line and a repeat sign.

*rit e piano.*

Bend down, that I may whis-per, My sweet-heart's name is,— "Sum-mer."

The musical notation continues on a single staff with a treble clef. The lyrics are written below the staff. The fourth line of music ends with a double bar line and a repeat sign.

HARRIET FRANCES PAYN.

## THE MOON.

A. RANDEGGER, arr.

1. Not long a - go the moon was dark, No light she gave or gained; She

2. Look up to Him, who is the Sun, The True and On - ly Light, And

did not look up - on the sun, So all her glo - ry waned; Now

seek the glo - ry of His face, His smile so dear and bright, Then

through the sky so broad and high, In robe of shin - ing white - ness, A -

mak - ing glad - ness all a - round, By gen - tle - ness and right - ness, You,

mong the sol - emn stars of God, She walks in bright - - ness.

too, shall shine with light di - vine, And walk in bright - - ness.

FRANCES A. HAVERGAL.

## SWEET AND PEACEFUL.

*Andante.*

1. Sweet and peaceful be thy slum-ber, An-gels guard thee through the night;



2. Sad-ness with the sun has vanished, Wea-ry eyes no long-er weep;



1. Bliss - - - ful dreams in count - - - less num - - - ber  
Heav - - - en watch thee in..... thy slum - - - ber



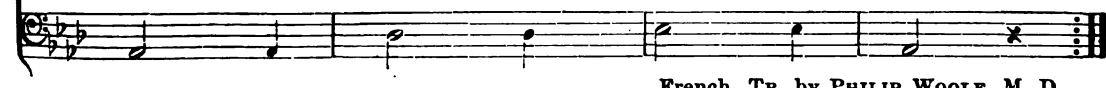
2. All the griefs of life are ban - - - ished  
Ev - - - - ery woe of life has van - - - ished



On thy pil - - - low soft a - - - light.  
Through the dark - - - ness of the night.



Hope and faith their watch now keep.  
'Neath the ten - - - der care of sleep.



French, Tr. by PHILIP WOOLF, M. D.

## THE WANDERER'S GREETING.

FRANZ ABT, arr. 1819—1835.

*Allegro.*

1. "Good mor - row," sang the sky - lark, When I my march be -

2. wood - land trees are glanc - ing, So kind - ly at me

gan, And bub - bling rills keep cry - - ing, "Good mor - row, wan - d'ring

now; The flow - 'rets now are nod - - ding, "Be kind - ly wel - come

## THE WANDERER'S GREETING.

man!" And bub - ling rills keep cry - - ing, "Good mor - row, wan - d'ring

thou!" The flow - 'rets all are nod - - ding, "Be kind - ly wel - come

The piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

man!"

thou!

1st ending. *p*

The

The

The piano accompaniment continues with a first ending section marked *p* (piano). The right hand has rests followed by a final chord, and the left hand continues with a rhythmic pattern.

## THE WANDERER'S GREETING.

*2d ending.*

3. Forth from yon ra - - dant Heaven,.... A beam doth bright-ly

3. Forth from yon ra - - dant Heaven,.... A beam doth bright-ly

*p*

*mf*

fall, E'en He doth not for - get me — E'en He doth not for -

*mf*

fall, E'en He doth not for - get me — E'en He doth not for -

*mf*

## THE WANDERER'S GREETING.

get me, Then thanks, then thanks, then thanks to God for

get me, Then thanks, then thanks, then thanks to God for

*rit.* *rit.*

all. Then thanks, then thanks, then thanks to God for all.

all. Then thanks, then thanks, then thanks to God for all.

*f* *cres.* *f* *cres.* *f*

JULIUS ALTMAN, tr. by DULCKEN.

## MAY BREEZES.

J. KREIPL.

*Giocoso.*

1. When May breez - es blow, In the wood melts the snow, And  
 2. When sweet ros - es bloom, Hearts for - get all their gloom, And

3. Each year bring - eth Spring - time, But when once 'tis o'er, Man's

blue vio - lets peep That lay hid - den be - low, And  
 love like the flow - ers Ex - hales its per - fume, Once

Spring - time de - - part - ed Re - - turn - eth no more, The

birds that have slum - - - bered The whole win - ter long, All  
 more will the ros - - - es Blush love - ly and red, But

swal - lows that fly hence, Re - turn o'er the main, When



## MAY BREEZES.

*Piu animato.*

joy - ous - ly wak - en— All joy - ous - ly wak - en— And  
Love com - eth nev - er— But Love com - eth nev - er— But  
man hath de - part - ed— When man hath de - part - ed— When

*a tempo.*

wood - land and brak - en Re - ech - o with song— And  
Love com - eth nev - er When once he hath fled— But  
man hath de - part - ed, He comes not a - gain— When

wood - land and brak - en Re - ech - o with song.  
Love com - eth nev - er When once he hath fled.  
man hath de - part - ed, He ne'er comes a - gain.

ANTON VON KLESHEIM.

## WAKEN, SISTERS, WAKEN.

FRANZ ABT, arr. 1819—1885.

*Allegretto.*

*mf* Wak - en, sis - ters, wak - en! Bid fare - well to sleep; O'er the dis - tant

moun - tain Rays of morn - ing peep. *mf* Som - bre night has fad - ed

*mf* Som - bre night has fad - ed,

*cres.*

Van - ished far a - way; Wak - en, sis - ters, wak - en! Born is wel - come day.

*f* *1st ending.* *2d ending.* *FIN.*

*f* Wak - en, sis - ters, wak - en! Born is wel - come day. Born is wel - come day.

## WAKEN, SISTERS, WAKEN!

*un poco piu animato.*

See! the dew-tipped flow-erets, Swift their buds un - fold, their buds un - fold,

See! the dew-tipped flow-erets, Swift their buds un - fold, their buds un - fold,

Spread - ing o'er the mead - ows Broid - er - y of gold.

Spread - ing o'er the mead - ows Broid - er - y of gold.

Hark, the song - sters wak - - ing, War - ble on the spray;

Hark, the song - sters wak - - ing, War - ble on the spray;

Wak - en, sis - ters, wak - en! Born is wel - come day!

Wak - en sis - ters, wak - en! Born is wel - come day!

*D.C.*

## WHERE MYRIAD STARS.

*Tranquillo.*

CALL, ART.

*p*

1. Where myr - iad stars are shin - ing, In Heaven so calm and fair; They

*p*

1. Where myr - iad stars are shin - ing, In Heaven so calm and fair; They

*p*

fill my soul with long - ing That I were al - so there.

*p*

fill my soul with long - ing That I were al - so there.

*p*

E - ter - nal stars so love - ly, That shine for - ev - er there! To

*p*

E - ter - nal stars so love - ly, That shine for - ev - er there! To

## WHERE MYRIAD STARS.

gaze up - on your glo - ries, Doth soothe my bos - om's care....

gaze up - on your glo - ries, Doth soothe my bos - om's care....

*p* *cres.* *f*  
To gaze up - on your glo - ries, Doth soothe my bos - om's care,— To

*p* *cres.* *f*  
To gaze up - on your glo - ries, Doth soothe my bos - om's care,— To

*cres.* *f*  
gaze up - on your glo - ries, Doth soothe my bos - om's care....

*cres.* *f*  
gaze up - on your glo - ries, Doth soothe my bos - om's care....

A. G. EBERHARD.

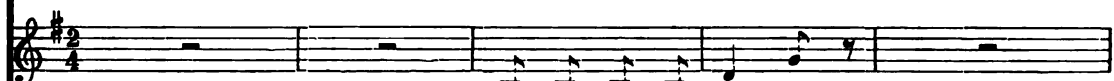
## THE WILD ROSE.

*Allegretto.*

J. F. REICHARDT, arr. 1752—1814.



1. Once a boy a wild rose spied, In the hedge-row grow - ing, Fresh in all its  
 2. Said the boy, "Ill gath - er thee, In the hedge-row grow - ing;" Said the rose, "Then



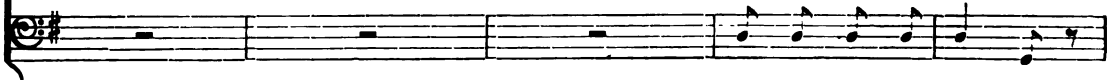
8. Thought-less-ly he pulls the rose, In the hedge-row grow - ing; But her thorns their



- youth-ful pride, When its beau-ties he descried, With joy his heart was glow - ing;  
 I'll pierce thee, That thou may'st re - mem - ber me,"— Thus re - proof be - stow - ing;



- arms op - pose, Vain-ly he la - ments his woes, With pain his hand is glow - ing;



- Lit - tle wild rose, wild rose red, In the hedge-row grow - ing.  
 Lit - tle wild rose, wild rose red, In the hedge-row grow - ing.



- Lit - tle wild rose, wild rose red, In the hedge-row grow - ing.



*Allegro.*

## THE ICICLE.

CHARLES J. RICE.

1. I once was an i - ci - cle, long and bright, drip, drip, drip, drip, All

2. When all peo - ple shiv - ered, I prospered the more, drip, drip, drip, drip, drip, But

spark - ling and daz - zling, and clear as light, drip, drip, drip, drip, I

now all the best of my days are o'er, drip, drip, drip, drip, drip, I

loved the frost a - bove ev - ery - thing, But now 'tis much too mild, like spring,

hate the heat of the great bright sun, Oh dear, dear me, my hours are run,

drip, drip, drip, drip, I shall sure - ly melt out of sight.

drip, drip, drip, drip, drip, And the i - ci - cle is no more.

AUTHOR UNKNOWN.

## THOU HEAVEN BLUE AND BRIGHT.

*Allegretto, con moto.*

F. ABT, arr. 1819—1885.

*f*

1. Thou heaven..... blue and bright,..... Ye breez - - es so  
 2. Here stand..... I and gaze,..... And joy..... in a -

1. Thou heaven..... blue and bright,..... Ye breez - - es so  
 2. Here stand..... I and gaze,..... And joy..... in a -

1. Thou heaven..... blue and bright,..... Ye breez - - es so  
 2. Here stand..... I and gaze,..... And joy..... in a -

*mf*

light, Ye tree - tops all wav - ing and swing - ing, all swing - -  
 maze, And feel such a heav - en - ly pleas - ure, such pleas - -

*mf*

light, Ye tree - - tops all swing - ing, all swing - -  
 maze, And feel such a pleas - ure, such pleas - -

light, Ye tree - tops all wav - ing and swing - ing, all swing - -  
 maze, And feel such a heav - en - ly pleas - ure, such pleas - -

*f*

ing ure Ye pearl drops of dew, On  
 ure My eye with de - light Looks

*p* *f*

ing. ure. Ye pearl..... drops of dew, On flowers of bright  
 ure. My eye..... with de - light Looks forth on the

*p* *f*

ing. ure. Ye pearl..... drops of dew, On flowers of bright  
 ure. My eye..... with de - light Looks forth on the



## THOU HEAVEN BLUE AND BRIGHT.

flowers of bright hue,..... On branch and on blos - - som all  
 forth on the sight,..... My heart - puls - es beat glad - dest

hue, On branch and on blos-som all cling - ing— On branch and on blos-som all  
 sight, My heart - puls-es beat gladdest meas - ure— My heart-puls-es beat gladdest

hue, On branch and on blos-som all cling - ing— On branch and on blos-som all  
 sight, My heart - puls-es beat gladdest meas - ure— My heart-puls-es beat gladdest

cling - - ing, On branch and on blos - - som all cling - -  
 meas - - ure, My heart - puls - es beat glad - dest meas - -

cling - - ing, On branch and on blos - - som all cling - -  
 meas - - ure, My heart - puls - es beat glad - dest meas - -

cling - - ing, On branch and on blos - - som all cling - -  
 meas - - ure, My heart - puls - es beat glad - dest meas - -

ing,— On branch and on blos - som all cling - - - ing.  
 ure,— My heart - puls - es beat glad - dest meas - - - ure.


ing,— On branch and on blos - som all cling - - - ing.  
 ure,— My heart - puls - es beat glad - dest meas - - - ure.

ing,— On branch and on blos - som all cling - - - ing.  
 ure,— My heart - puls - es beat glad - dest meas - - - ure.



JULIUS ALTMAN, tr. by DULCKEN.

## THE SWISS MAID.


Folk-Song.

*Parlante.*


1. A sim - ple mountain maid am I, From Swit - zer - land I come; Though  
 2 To Par - is I some - time have been, Where ev - ery one's so fine; But  
 3. Then soon I left the heart - less throng, To Eng - land next I roved; They  
 4. To I - ta - ly I took my way, O land of joy and light! 'Mid

man - y plac - es I have seen, Yet none are like my home, O  
 lone - ly 'mid the gid - dy scene, For home my heart did pine, O  
 did not un - der - stand my song, And scorned the strains I loved, O  
 flowers and smiles this heart was gay, I car - oled day and night, O




Swit - zer - land, O love - ly land! Al - though thy heights are robed with snow; O  
 Swit - zer - land, O love - ly land! Than the world thy snows are far less cold; O  
 Swit - zer - land, O love - ly land! Fashion's smiles, are like thy snows; O  
 Swit - zer - land, O love - ly land! A - gain I come, dear home, to thee; O




Swit - zer - land, O love - ly land! Warm hearts are in thy vales be - low.  
 Swit - zer - land, O love - ly land! All that glit - ters is not gold.  
 Swit - zer - land, O love - ly land! With thee this heart would fain re - pose.  
 Swit - zer - land, O love - ly land! More dear than all art thou to me.

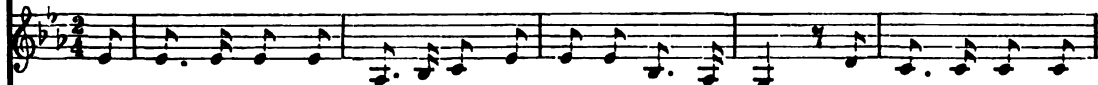


## THE HARP THAT ONCE THRO' TARA'S HALLS.

IRISH MELODY.

*Andante.*

1. The harp that once through Tara's halls, The soul of mu - sic shed, Now hangs as mute on



2 No more to chiefs and ladies bright, The harp of Ta - ra swells; The chord a - lone, that



Ta - ra's walls As if that soul were fled, So sleeps the pride of for - mer days, So



breaks at night, Its tale of ru - in tells; Thus Free-dom now so sel - dom wakes, The



glo - ry's thrill is o'er, And hearts that once beat high for praise, Now feel that pulse no more.



on - ly throb she gives, Is where some heart in - dig - nant breaks, To show that still she lives.



THOMAS MOORE. 1780 — 1852.

## MAY SONG.

## POLISH MAY SONG.

*Allegro.*

1. May is here, the world re - joic - es; Earth puts on her smiles to greet her;  
 2. Birds through ev - ery thick - et call - ing, Wake the woods to sounds of glad - ness;  
 3. Earth to heaven lifts up her voic - es; Sky and field and wood and riv - er;

Grove and field lift up their voic - es; Leaf and flower come forth to meet her!  
 Hark! the long drawn notes are fall - ing, Sad, but pleas - ant in their sad - ness.  
 With their heart our heart re - joic - es, For His gifts we praise the Giv - er.

1. 2. 3. Hap - py May! blithesome May! Win - ter's reign has passed a - way—

Hap - py May! blithesome May! Win - ter's reign has passed a - way!

## LAND OF FREEDOM.

HAYDN, arr.  
1732—1809.

Land of Free-dom! Glo-ry's dwell-ing! Ev-er God pre-serve thee



free! When the storms are round thee swelling, Let thy heart be strong in



thee. God is with thee, wrong re-pel-ling, He a-lone thy cham-pion be.



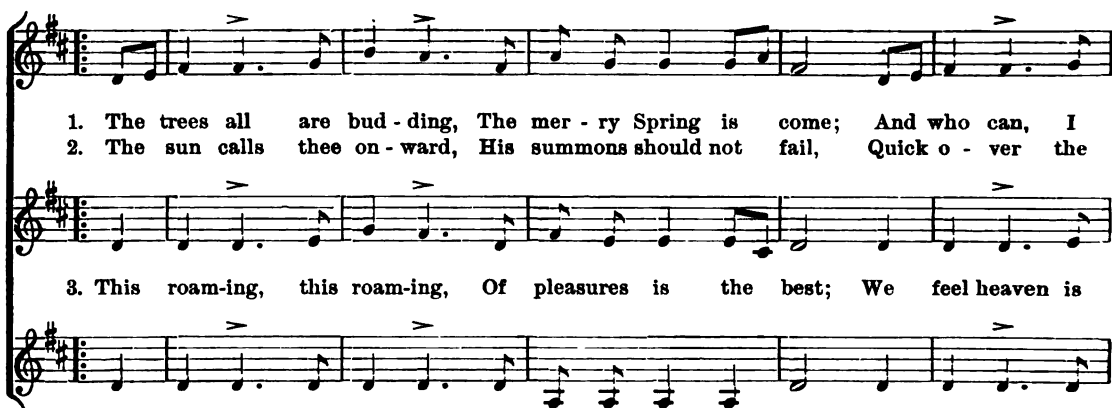
Land of Free-dom! Glo-ry's dwell-ing! Ev-er God pre-serve thee free.



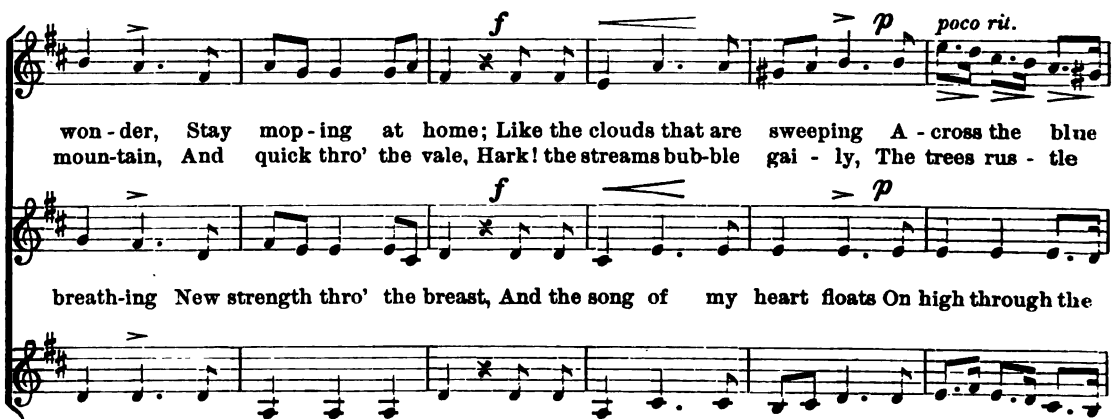
## TYROLESE FOLK-SONG.

F. W. KÜCKEN, arr.  
1810—1882.*Vivace.*


The trees all are bud - ding, The mer - ry Spring is come.



1. The trees all are bud - ding, The mer - ry Spring is come; And who can, I  
2. The sun calls thee on - ward, His summons should not fail, Quick o - ver the



3. This roam-ing, this roam-ing, Of pleasures is the best; We feel heaven is

won - der, Stay mop - ing at home; Like the clouds that are sweeping A - cross the blue  
moun - tain, And quick thro' the vale, Hark! the streams bub - ble gai - ly, The trees rus - tle

breath - ing New strength thro' the breast, And the song of my heart floats On high through the

## TYROLESE FOLK-SONG.

*a tempo. f* *p* *cres.*

sky, Un - fet - ter'd through the wide world, Now wan - der - ing am I, Un -  
 round, My heart is like the sky - lark, And joins the mer - ry sonnd, My

*f* *p*

air, Thou wide and bound-less world, thou, In truth art pass - ing fair, Thou

*f* *SOLO. leggiero.*

fet - ter'd thro' the wide world, Now wan-der-ing am I. la..... la....  
 heart is like the sky - lark, And joins the mer - ry sound. la..... la....

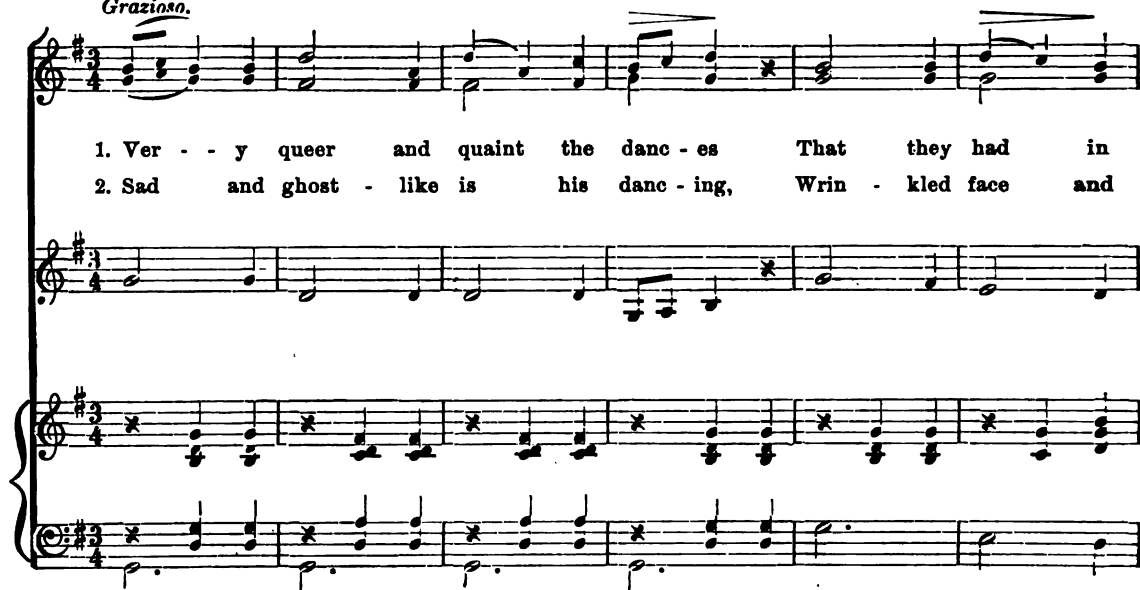
*f*

wide and boundless world, thou, In truth art pass-ing fair. la la,

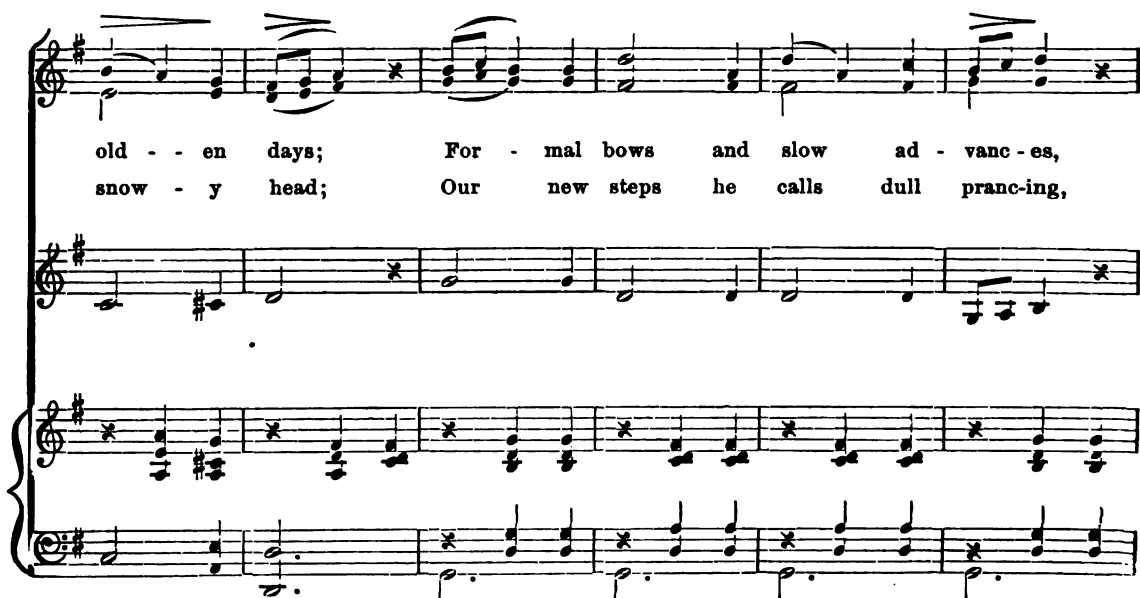
.... la..... la..... la la la la la.... la.

la la, la la, la la, la la, la la.... la.

## THE MINUET.

*Grazioso.*


1. Ver - - y queer and quaint the danc - es That they had in  
2. Sad and ghost - like is his danc - ing, Wrin - kled face and



old - - en days; For - mal bows and slow ad - vanc - es,  
snow - y head; Our new steps he calls dull pranc-ing,



## THE MINUET.

For - mal bows and slow ad - vanc - es; Not at all like  
Our new steps he calls dull pranc - ing, Says the fine old

The musical score for 'THE MINUET' consists of four staves. The first staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics. The second staff is a vocal line in treble clef. The third and fourth staves are piano accompaniment in treble and bass clefs respectively, with a key signature of one sharp. The piano part features a rhythmic pattern of eighth and sixteenth notes.

our new ways. Ver - - y gra - - cious, yet not hear - ty  
art is dead. Then he sighs and fee - bly blink - ing

The musical score continues with four staves. The first staff is a vocal line in treble clef, marked with a piano (*p*) dynamic. It contains the lyrics. The second staff is a vocal line in treble clef. The third and fourth staves are piano accompaniment in treble and bass clefs respectively, with a key signature of one sharp. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a piano (*p*) dynamic marking on the third staff and a pianissimo (*pp*) dynamic marking on the fourth staff.

## THE MINUET.

Grand - pa - pa can dance them yet,..... And to - geth - er  
Bows most court - - ly to his pet;..... But of me no

The musical score for 'The Minuet' consists of three systems. The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a treble and bass staff with chords and single notes. The second system continues the vocal line and piano accompaniment. The third system shows the piano accompaniment continuing with chords and single notes.

at my par - ty We both danced the Min - - u - et.  
more he's think - ing As we dance the Min - - u - et.

The musical score continues with two more systems. The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a treble and bass staff with chords and single notes. The second system continues the piano accompaniment with chords and single notes.

PHILIP WOOLF, M. D.

## SING MERRILY ALL!

W. J. WESTBROOK, arr.

*p*

1. When the fields are green, and the lanes are gay, And the

*p*

2. When the fields are brown, and the lanes are dry, And the

white - thorn scents the hedge - row; When the birds flit swift - ly....

white - thorn hangs its ber - ries; When the red leaves fall, and the

all the day And at night hide a - way in shad - ow; When the

*p*

cuck - oo's cry Is.... heard no... more in the hedg - es; When the

## SING MERRILY ALL!

*p*

moon - beams gild the dis - tant sea, And the hum of man - y

*p*

air grows thick, and the fruit trees bend With the weight of the rud - dy

*p*

voic - - es Floats on with the breeze, as from o'er the sea It

*p*

treas - - ure, And nod - ding ears their beau - ty lend To

*ff*

sweeps where the wave re - joic - - - es— Sing mer - - ri - ly

*ff*

fill up the har - vest meas - - - ure— Sing mer - - ri - ly

## SING MERRILY ALL!

all! For a might - y King rules great and

all! For a might - y King rules great and

This system consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a simple, hymn-like style.

small— Sing mer - - ri - - ly all! For a might - - y

small— Sing mer - - ri - - ly all! For a might - - y

This system continues the vocal parts and piano accompaniment. It includes dynamic markings: *p* (piano) above the first vocal staff and *p* above the second vocal staff. The lyrics are repeated for both parts.

King rules great and small.....

King rules great and small.....

This system concludes the piece. It features a crescendo (*cres.*) leading into a forte (*f*) section. The vocal parts end with a long note, and the piano accompaniment provides a final chord. The lyrics are repeated for both parts.

## A VACATION SONG.

*Allegretto.*

The musical score is written for three parts: Treble, Alto, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Allegretto.' The score consists of three systems of music. The first system contains two verses of lyrics. The second system continues the melody and accompaniment. The third system includes dynamic markings 'cres.' and 'f' and concludes the piece.

1. Swing, swing, o - ver the grass, All the leaves shake as I pass,

2. Swing, swing, un - der, o - ver, I - - dle bees are at the clo - ver,

Noth - ing now to do but play, Swing - ing, ly - ing in the hay—

I - dle winds go wan - dering by, I - dle clouds float white and high—

*cres.* *f* Swing - ing, ly - ing, in the hay, Hav - ing just my own sweet way,

*cres.* *f* I - dle clouds float white and high. No - thing un - der the blue sky,

## A VACATION SONG.

All the hap - py sum - mer day - All the hap - py sum - mer day.  
 Is so i - dle now as I - Is so i - dle now as I.

MARGARET JOHNSON.

## OVER THE SUMMER SEA.

*Allegro.*

VERDI, arr. 1814—

1. C - ver the sum - mer sea, With young hearts gay and free,  
 Swift with the tide we go, Brave - ly our boat we row,

2. Grief with the sun may rise, Un - der the star - ry skies,  
 Hark, to the lute's gay sound, With joy our hearts re - bound,

Sing we our songs with glee, While bright stars quiv - er;  
 Faint - ly the soft winds blow O - ver the riv - er.

Ban - ish all doubt - ing sighs, Use them to - mor - row;  
 Cast not your eyes a - round, Seek - ing for sor - row.

## OVER THE SUMMER SEA.

Pleas - ure we're tak - - ing, Trou - ble for - sak - ing, Some one is  
 Pleas - ure we're tak - - ing, Trou - ble for - sak - ing. Some one is

Tra la la Tra la la  
 wait - ing, Row, young hands, row. la la la la  
 wait - ing, Row, young hands, row. la la la la

Tra la la la la la, tra la la la la la tra la  
 Row young hands row, la la la la, la la la la,  
 Row young hands row, la la la la, la la la la,

la la la la la la la la la la,.....  
 tra la la la, Row, young hands row.  
 tra la la la, Row young hands row.



## GATHER SPRING FLOWERS.

GERMAN.

*Allegretto.*

1. Gath - er spring flow - ers while fresh with Spring's breath; Gath - er the ro - ses ere  
 2. Now with the rose - flush your own cheeks soft glow, Nev - er a thought of the  
 3. Faith - ful to truth there is no - thing to dread; Vir - tue will cheer you when



Spring yields to death; Ro - ses all dew - y with per - fume most rare;  
 win - ter's cold snow; But as the snow melts so youth turns to age,  
 Spring-time is dead; Pure as the flow - ers then live your life through,



Vi - o - lets dain - ty and li - lies all fair. Gath - er them gai - ly while  
 Time is a vol - ume, each sea - son a page, Gath - er the flow - ers while  
 Spring-time or Au - tumn no change brings to you. True hearts like gran - ite de -



lasts the bright day, Spring on - ly vis - its, with brief time to stay;  
 lasts the spring day; Wea - ried are limbs with long la - bor or play.  
 fy fic - kle time, Mem - 'ry grows ro - ses a - mid Win - ter's rime.



## GATHER SPRING FLOWERS.

Sun - set brings sha - dows and pet - als then close      O - ver the soft heart of  
 Sun - set brings rest and the twi - light's faint gleams      Bring to closed eyes all the  
 With - ered be rose - leaves, their per - fumes still play;      Gath - er all good things while

li - ly and rose, Yes, o - ver the chilled heart of li - ly and rose.  
 sol - ace of dreams, Yes, bring to closed eyes all the sol - ace of dreams.  
 lasts your young day, Youth is your Spring and most brief is its stay.

GER. tr. by PHILIP WOOLF, M. D.

## 'NEATH FOREIGN SKIES.

*Andante moderato.*

F. GLÜCK, arr.

1. See'st thou at ev - ening yon clouds so low?      See'st thou the peaks of the  
 2. In those dim for - ests for - ev - er green,      Si - lent and hid - den true

3. On the bleak rocks the north wind doth blow,      Soft zeph - yrs breathe in the  
 4. Could I in - hale but that morn - ings breath,      Dy - ing at eve were a

## 'NEATH FOREIGN SKIES.

moun - tains glow With snow ev - er - last - ing the mountains are bound, And  
love is seen! And my love sees but morn - ing and eve - ning light, And

vales be - low; While the moon - light glim - mers through forests pro - found, And  
lov - er's death! Then would life melt a - way like the foam on a stream, Throu,

wood - land and val - ley with ver - dure are crowned. 'Neath for - eign skies how my  
love, all a - lone with love knows but de - light. 'Neath for - eign skies how my  
far off the sea moans with mur - mur - ing sounds. 'Neath for - eign skies how my  
love, art e - ter - nal, a sweet, end - less dream. 'Neath for - eign skies how my

H. KLETKE.

## BY RAIL.

*Allegro molto.*

JOHN W. TUFTS.

1. Rid - ing in the cars . . . .

2. Sun - shine in - to gloom; . . .

The first system of the musical score for 'By Rail' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The piano accompaniment is in bass clef with the same key signature and time signature. The first vocal line has two verses: '1. Rid - ing in the cars . . . .' and '2. Sun - shine in - to gloom; . . .'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

with a speed that's fright - ful, I am half a - fraid; . . .

rat - tle bang and rat - tle! . . . I can close my eyes; . . .

The second system of the musical score continues the vocal and piano parts. The vocal staves continue with the lyrics: 'with a speed that's fright - ful, I am half a - fraid; . . .' and 'rat - tle bang and rat - tle! . . . I can close my eyes; . . .'. The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

## BY RAIL.

but it's so de - light - ful! Rat - tle go the wheels,...

think I'm in a bat - tle, Speed - ing o'er a bridge,...

up and down we're bump - ing; Now 'neath tun - nels dark; ....

rush - ing through an al - - - ley; Run - ning up a hill; .....

The musical score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staves. The piano part features a steady accompaniment with chords and moving lines in both hands.

## BY RAIL.

now o'er bridg - es thump - ing! Puff - ing goes the smoke, ... coal dust o'er us  
fly - ing through a val - ley; Rid - ing in the cars, ... with a speed that's  
sprink - ling; Now the sta - tion's near, loud the bell goes tink - ling—  
fright - ful! I am half a - fraid! but it's so de - light - ful—

The musical score is written for voice and piano. The vocal part consists of two systems of two staves each. The piano accompaniment also consists of two systems of two staves each. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and slurs. There are also dynamic markings like 'f' (forte) and 'f.' (finito).

## BY RAIL.

*D.C.*

Now the sta - tion's near, loud the bell goes tink - ling.

I am half a - fraid! but it's so de - light - ful!

*D.C.*

*f*

*poco - a - - - poco. dim - in - u - en - do. e -*

*rall. mol - to pp ppp*

The musical score is written for voice and piano. The vocal part consists of two staves with lyrics. The piano accompaniment is written for the right and left hands. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: 'Now the sta - tion's near, loud the bell goes tink - ling. I am half a - fraid! but it's so de - light - ful! poco - a - - - poco. dim - in - u - en - do. e - rall. mol - to pp ppp'. The score is marked with 'D.C.' (Da Capo) at the beginning and end of the first section. The piano part includes dynamic markings: *f* (forte), *poco - a - - - poco* (rhythmically), *dim - in - u - en - do* (diminuendo), *e -* (half note), *rall.* (rallentando), *mol - to* (molto), *pp* (pianissimo), and *ppp* (pianississimo).

PHILIP WOOLF, M. D.

## DECEMBER.

A CAROL.

A. R. GAUL, arr.

*Andantino.*  
*p legato.* *rall.*

*a tempo. p* *mf*

1. Hark! the bells, the bells of Christmas sound Far a - cross the lea,  
 2. Hark! the winds, the winds a - cross the wold, Shriek-ing keen and shrill,  
 3. Hark! the bells, the joy - ous bells a - gain, In the dis - tance chime,

*p*

far across the lea, Mak - ing o'er the frost - y ground, Mak - ing dul - cet mel - o - dy!  
 shrieking keen and shrill, Bear - ing sounds from re-gions cold, Sounds from o'er the vale and hill!  
 in the distance chime, Heard a - bove the wind and rain, Heard the bells of Christmas time!



## DECEMBER.

*mf* *dim.* *p*

O'er the frost-y ground, mak-ing mel-o-dy!  
 Bear-ing sounds from re-gions cold o'er vale and hill!  
 Heard a-bove the wind, sweet bells of Christ-mas time—

*p* Soft and low, still they go,  
*f* Fierce they blow, as they go,  
*p* Soft and low, still they go,

*f* *p* *f* *rall.*

Swinging, ringing to and fro! Soft and low, still they go, Swinging, ringing to and fro!  
 Swirling, whirling, 'mid the snow, *f* Fierce they blow, as they go, Swirling, whirling, 'mid the snow!  
 Swinging, ringing to and fro! *p* Soft and low, still they go, Swinging, ringing to and fro!

*f* *rall.*

*a tempo.* *rall.*

The musical score is written for a voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The piece is titled 'DECEMBER.' and is by Edward Oxenford. The score consists of five systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal and piano parts. The third system features a vocal line with lyrics and a piano accompaniment. The fourth system continues the vocal and piano parts. The fifth system concludes the piece with a vocal line and a piano accompaniment. Dynamics include *mf*, *dim.*, *p*, *f*, *rall.*, and *a tempo.*

EDWARD OXENFORD.

## NOW WE ARE MET IN HARMONY.

CATCH.

SIMON IVES. d. 1662.

1.   
Now we are met in har - mo - ny, Fol-low, fol-low, fol - low, fol - low,

2.   
Now we are met in har - mo - ny, Fol-low, fol-low, fol-low, fol - low, fol - low,

3.   
Now we are met in har - mo - ny, Fol-low, fol-low, fol - - - low,

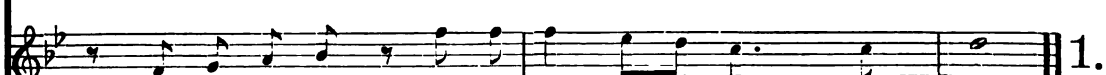
  
fol-low, fol-low me, And sing this catch, and sing this catch,

  
fol-low, fol-low me, And sing this catch, and sing this catch, and sing this

  
fol-low, fol-low me, And sing this catch, and sing this catch,

  
and sing this catch, and sing this catch right mer - ri - - - ly. 2.

  
catch, and sing this catch, and sing this catch right mer - - - ri - - - ly. 3.

  
and sing this catch, sing this catch right mer - - - ri - - - ly. 1.

## WHEN THE ROSY MORN APPEARING.

ROUND.

WILLIAM SHIELD. 1748—1829.

1. When the ro - sy morn ap - pear-ing, Paints with gold the ver - dant lawn,  
 2. War - bling birds the day pro - claiming, Car - ol sweet their live - ly strain,  
 3. See, con - tent, the hum - ble glean-er, Picks the scat - tered ears that fall;  
 2. Bees, on banks of thyme dis - port-ing, Sip the sweets and hail the dawn.  
 3. They for-sake their leaf - y dwel-ling, To se - cure the gold - en grain.  
 1. Na - ture, all her chil - dren view-ing, Kind - ly boun - teous, cares for all.

## COME, LET US ALL A-MAYING GO.

ROUND.

HILTON. d—1857.

1. Come, let us all..... a - May - - - ing go, And  
 2. The bells shall ring,..... the bells shall ring, And the  
 3. drums shall beat, the fife shall play, And  
 2. light - ly, and light ly trip it to..... and fro.  
 3. cuck - oo, the cuck - oo, the cuck - oo sing. The  
 1. so we'll..... pass our..... time a - way.

## ALL WHO SING.

ROUND, On the Major Scale.

T. GOODBAN. 1780—1863.

*Moderato.*

1.   
 All who sing and wish to..... please, Must sing in

2.   
 Lā lā lā lā lā

3.   
 Na - - ture's bless - ings all should seize..... Which to

tune, the words ex - - - press; Keep the.... time, take

lā lā lā lā lā

ills give sweet re - - - dress; Har - - - mo - ny bids

breath with ease, The sounds sus - - tain, the voice sup - press.

lā lā lā lā lā lā

an - ger cease, And soothes the mind that feels dis - tress.

## THE BLUE-BELL OF SCOTLAND.

MRS. JORDAN, arr.



1. Of all flowers in Scot-land, I'd choose the dear Blue-bell, Of all flowers in  
 2. Its form too has mu-sic, I oft-en hear it ring, Its form too has



3. Its hue is the hue of those beam-ing, bon-nie eyes— Its hue is the  
 4. A Blue-bell thou gav'st me when we were forced to part— A Blue-bell thou



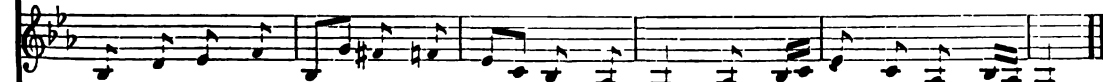
Scot-land, I'd choose the dear Blue-bell; Its col-or has a lan-guage which  
 mu-sic, I oft-en hear it ring, Fore-bod-ing joy un-cloud-ed, which



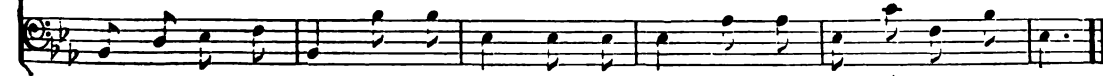
hue of those beam-ing bon-nie eyes, That, like it, speak of truth and of  
 gav'st me when we were forced to part, And though its leaves are with-ered, I



plain-ly seems to tell Of the one that's a-far and to say he loves me well  
 fu-ture days may bring: Oh ye birds sing-ing yon-der, of those sweet days ye sing



love that nev-er dies, Yet they still look to Scot-land from far-off for-eign skies.  
 wear it near my heart, There I keep it and fan-cy that near me still thou art.



## AUTUMN'S GOLDEN LEAF.

OLD ENGLISH SONG.

*p* *pp*

1. Why should we sor - row That Sum - mer's daz - zling ray So  
 2. Gay mu - sic, sound - ing, In - vites us forth to roam, And

*p* *pp*

3. Life hath its chang - es— Its Spring-time, hope and joy, Ere

soon hath passed a - way, Whilst we can bor - row From  
 share the "Har - vest Home;" Where, all sur - round - ing, A

yet we learn an - noy; Then swift it rang - es Through

*pp* *mf*

Au tumn's yel - low light A scene more tru - ly bright? Wher -  
 glad and grate - ful smile Re - pays the end - ed toil. I

*pp* *mf*

Sum - mer's heats and blights, Our pas - sions and our slights; And

## AUTUMN'S GOLDEN LEAF.

e'er the eye can wan - der, The gar - den and the field A  
love the Spring's meek pan - sy, The Sum - mer's blush - ing rose, And  
Win - ter un - re - lent - ful At dis - tance frowns se - vere; But

rich - er pros pect yield; Earth seems to squan - der Her  
Win - ters pear - ly snows; But, to my fan - cy, of  
let us ban - nish fear— Blest and con - tent - ful To

plen - ty in the sheaf. Her gold in ev - every leaf.  
Na - tures gems the chief, Is Au - tumn's gold - en leaf.  
with - er with - out grief Like Au - tumn's gold - en leaf.


## THE NIGHTINGALE.

*Lento e con espressione.*

A. ALIBIEFF, ART.



1. Night-in-gale, O Night-in-gale, Most me-lo-dious, Night-in-gale; Whith-er  
2. Ah! how oft-en, as I lay, Weep-ing all the night a-way, I have  
3. Said my love, when forced to part, Take this gold-en ring, sweetheart; Keep it

*Piu moto.*


art thou go-ing, say? Who will hear thy next sweet lay? Night-in-  
lis-tened to thy strain, Full of love and full of pain. Night-in-  
and for-get me not, Thine am I whate'er my lot. Night-in-



gale, O Night-in-gale! O Night-in-gale! Most me-lo-dious Night-in-gale!  
gale, O Night-in-gale! O Night-in-gale! Most me-lo-dious Night-in-gale!



## FAINTLY THE NIGHT WINDS SIGH.

TUNE—"ROBIN ADAIR."

*Moderato.*

1. Faint - ly the night winds sigh, Stars watch will keep; Cloud-shad - ows

2. Home from the mead - ows chill, Bees drow - sy creep; Down o'er the

soft - ly lie O'er earth a - - sleep. Close then thy wea - ry eyes,

si - lent mill Black shad - ows sweep. In nest the wee birds doze;

Bright as the star - lit skies, Sweet dreams in slum - ber rise;—Sleep then, dear, sleep!

Blue bell and crim - son rose Droop and their pet - als close:—Sleep then, dear, sleep!

PHILIP WOOLF, M. D.

## COME, LET US RAISE THE SONG.

A. G. METHFESSEL, ART.  
1785—1800.

*f* *Con spirito.*

1. Come, let us raise the song of songs, With  
2. Thou land that scorned the bonds of old, No  
3. For - e'er are broke the ty - - rant's chains; And

loud and zheer - ful voic - - es, To Free - dom's land this  
time our love can sev - - er, Thy praise no tongue has  
now this right we cher - ish, - To fight for home while

*cres.* *un poco rit.*

right be - longs, While all the earth re - joic - - - es.  
ful - ly told; Be - hold us thine for - ev - - - er.  
life re - mains, Or for our Free - dom per - - - ish.

## OUR COUNTRY.

**Alla marcia.**

*Alla marcía.*

1. Home of the free! ev - er to me Bright - est and fair - est the  
2. Beau - ti - ful land! Loft - y and grand Tow - er thy moun - tains far  
3. Home of the free! ev - er to me Bright - est and fair - est the

world has e'er shown; Still may thy name, peer - less in fame,  
in - to the sky; Fair are thy towns, Fer - tile thy downs,

world has e'er shown; Still may thy name, peer - less in fame,

## OUR COUNTRY.

*p*

Through all the a - ges for - ev - er be known! Here may the hun - gry with  
 Man - y the riv - ers that gleam on the eye! Here may thy chil - dren in

*p*

Through all the a - ges for - ev - er be known! Here may the sor - row - ing

*f*

plen - ty be fed; Here the op - pressed of all na - tions be led;  
 loy - al - ty stay; Here may re - li - gion di - rect all their way;

*f*

hap - pi - ness gain; Here may the wea - ry a sure rest at - tain.

## OUR COUNTRY.

1. 2. 3.  
While from each shore rings ev - er - more— "Free - dom for - ev - er! In

While from each shore rings ev - er - more— "Free - dom for - ev - er! In

The musical score consists of three systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line with two different endings. The third system continues the piano accompaniment.

*cres. ma non rit. f*  
God is our trust!" "Free - dom for - ev - er! In God is our trust!"

*cres. ma non rit. f*  
God is our trust!" "Free - dom for - ev - er! In God is our trust!"

*cres. ma non rit. f*

The musical score consists of three systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line with two different endings. The third system continues the piano accompaniment.

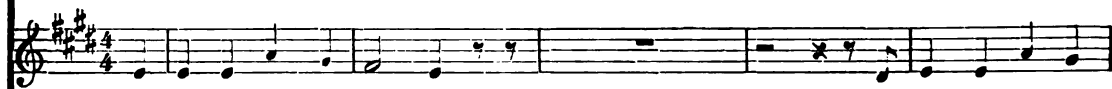
W. W. CALDWELL.

## GOD IS MY STRONG SALVATION.

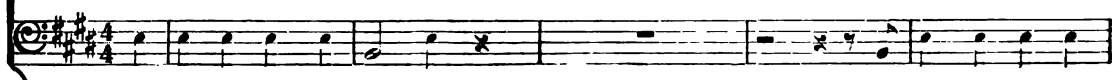
BEETHOVEN, arr. 1770—1827.



1. God is my strong sal - va - tion; What foe have I to fear? In darkness and temp -



2. Place on the Lord re - li - ance, My soul, with courage wait; His truth be thine af -



ta - tion, My light, my help is near. Though hosts en - camp a - round me, Firm



fi - ance, When faint and des - o - late. His might thy heart shall strengthen, His



to the fight I stand; What ter - ror can con - found me, With God at my right hand?



love thy joy in - crease, Mer - cy thy days shall lengthen, The Lord will give thee peace.



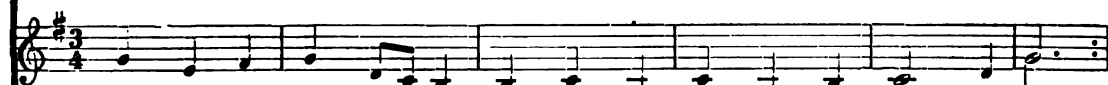
JAMES MONTGOMERY- 1771—1854.

## PRAISE TO THE LORD.

NEANDER. 1678.



1. Praise to the Lord! who o'er all things so won-drous-ly reign-eth,  
Shel-ters them un-der His wings, yea, so gen-tly sus-tain-eth;  
2. Praise to the Lord! who doth pros-per thy work and de-fend thee;  
Sure-ly His good-ness and mer-cy here dai-ly at-tend thee;



3. Praise to the Lord! oh, let all that is in me a-dore Him!  
All that hath life and breath, come now with prai-es be-fore Him!



Hast thou not seen How thy de-sires have  
Pon-der a-new What the Al-might-y can



Let the A-men Sound from His peo-ple a-



been Grant-ed in what He or-dain-eth?  
do, If with His love He be-friend thee!



gain, Glad-ly for aye we a-dore Him!



SOHR. 1668.

## MORNING HYMN.

BORTINANSKY, arr.  
1768—1825.

1. Now that the day - light fills the sky, We lift our  
2. May He re - strain our tongues from strife, And shield from

3. Oh, may our in - most hearts be pure, From thoughts of  
4. So we, when this day's work is o'er, And shades of

hearts to God on high; That He guard in all we  
an - ger's din our life, And guard with watch - ful

fol - ly kept se - cure; And pride of sin - ful  
night re - turn once more, Our path of tri - al

do or say, Would keep us free from harm to - day.  
care our eyes From earth's ab - sorb - ing van - i - ties.

flesh sub - dued, Through spar - ing use of dai - ly food.  
safe - ly trod, Shall give the glo - ry to our God.

AMBROSE. 340—357.



## AWAKE! OUR LOVE.

JOHN F. BURROWS.

1787—1852.

1. A - wake! our love; A - wake our joy; A -  
 2. New time, new fa - vors, and new joys. Do

3. Lord of our time, whose hand hath set New

wake! our heart and tongue; Sleep not when mer - cies  
 a new song re - quire; Till we shall praise Thee

time up - on our score; Thee may we praise for

loud - ly call, Break forth in - to a song.  
 as we would, Ac - cept our hearts' de - sire.

all our time, When time shall be no more.

JOHN MASON. 1694.

## GOD OF ALL CREATION

UNISON.

1. God of all cre - a - - tion, An - gels  
 2. Spheres that sing while shin - - ing, In ce -  
 3. Na - ture, too, re - joic - - es In re -  
 4. Fa - ther, life Thou gav - - est; With Thy

bow be - fore Thee; Ev - ery tribe and  
 les - tial cho - - rus, Ev - er are com -  
 spon - sive mea - - sure, While her my - riad  
 par - don seal us; By Thy grace Thou

na - - tion Wor - ship and a - dore Thee.  
 bin - - ing In Thy prais - es o'er us.  
 voic - - es Swell the song of pleas - - ure.  
 sav - - est; In Thy mer - cy heal us.

## WHERE'ER I GO.

GERMAN CHORALE. — 1529.

1. Wher - e'er I go, what - e'er my task, The coun - sel of my God I  
 2. For what can all my toil a - vail? My care, my watch - ing, all must

3. For nought can come, as nought hath been, But what my Fa - ther hath fore -  
 4. I lean up - on His might - y arm, It shields me well from ev - ery

ask, Who all things hath and can; Un - less He give both thought and deed, The  
 fail, Un - less my God is there; Then let Him or - der all for me, As

- seen, And what shall work my good; What - e'er He gives me I will take, What-  
 harm, All e - vil shall a - vert; If by His pre - cepts still I live, What-

ut - most pains can ne'er suc - ceed, And vain—and vain the wis - est plan.  
 He in wis - dom shall de - cree; On Him—on Him I cast my care.

- e'er He choos - es I will make My choice—my choice with thank - ful mood.  
 - e'er is use - ful He will give, And nought—and nought shall do me hurt.

PAUL FLEMMING. — 1631.

## THEY WHO ON THE LORD RELY.

1. They who on the Lord re . ly, Safe - ly dwell, though  
 2. Vain temp - ta - tion's wil - y snare; Chris - tians are Je -

3. When they wake, or when they sleep, An - gel guards their

dan - ger's nigh; Lo! His shel - tering wings are  
 ho - vah's care; Harm - less flies the shaft by

vig - ils keep; Death and dan - ger may be

spread, O'er each faith - ful ser - vant's head.  
 day, Or in dark - ness wings its way.

near; Faith and love have nought to fear.

H. F. LYNN. 1793—1847.

## THE LORD MY PASTURE SHALL PREPARE.

SEVER GASTORIUS. (d. 1675.)

1. The Lord my past-ure shall pre-pare, And feed me with a shepherd's care;  
His pres-ence shall my wants sup-ply, And guard me with a watchful eye;

2. When in the sul-try glebe I faint, Or on the thirst-y mountain pant;  
To fer-tile vales and dew-y meads, My wea-ry, wan-dering steps He leads,

3. Though in the paths of death I tread, With gloom-y hor-rors o-ver-spread;  
My stead-fast heart shall fear no ill, For Thou, O Lord, art with me still;

My noon-day walks He shall at-tend, And all my mid-night  
Where peace-ful riv-ers, soft and slow, A-mid the ver-dant

Thy friend-ly crook shall give me aid, And guide me through the

hours de-fend— And all my mid-night hours de-fend.  
land-scape flow— A-mid the ver-dant land-scape flow.

dread-ful shade— And guide me through the dread-ful shade.

JOSEPH ADDISON. 1672—1819.

## THE BIRD LET LOOSE.

BEETHOVEN, arr.  
1770—1827.

1. The bird let loose in eastern skies, When hast'ning fond-ly home, Ne'er stoops to earth her

2. So grant me, God, from ev-ery care, And stain of pas-sion free, A-loft, through virtue's

The first system of musical notation for the song 'The Bird Let Loose'. It consists of three staves: a vocal line in treble clef, a vocal line in treble clef, and a piano accompaniment line in bass clef. The key signature is one flat (B-flat) and the time signature is 4/4. The first staff contains the lyrics for the first verse, and the second staff contains the lyrics for the second verse. The piano accompaniment line provides a harmonic foundation for the vocal lines.

wing, nor flies Where i-dle war-blers roam; But high she shoots through air and light, A-

pur-er air, To hold my course to Thee; No sin to cloud, no lure to stay My

The second system of musical notation for the song 'The Bird Let Loose'. It continues the vocal and piano parts from the first system. The lyrics continue across the two vocal staves, and the piano accompaniment line continues to provide harmonic support.

-bove all low de-lay, Where noth-ing earth-ly bounds her flight, Nor shad-ow dims her way.

soul, as on she springs; Thy sunshine on her joy-ful way, Thy freedom in her wings.

The third system of musical notation for the song 'The Bird Let Loose'. It concludes the vocal and piano parts. The lyrics end with 'soul, as on she springs; Thy sunshine on her joy-ful way, Thy freedom in her wings.' The piano accompaniment line ends with a final chord.

THOMAS MOORE. 1780—1852.

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## GLOSSARY OF MUSICAL TERMS AND SIGNS.

### MOVEMENT.

*Alla marcia* . . . . . March movement.  
*Allegro* . . . . . Lively, quickly.  
*Allegretto* . . . . . A little slower than Allegro.  
*Andante* . . . . . Going, moving along at a moderate pace.  
*Andantino* . . . . . Going, but slower than Andante.  
*A tempo* . . . . . In time.  
*Con moto* . . . . . With movement.  
*Con spirito* . . . . . With spirit.

*Larghetto* . . . . . Slowly and broadly.  
*Lento* . . . . . Slow.  
*Moderato* . . . . . Moderately.  
*Rallentando* . . . . . Gradually retarded.  
*Ritardando* . . . . . Gradually slower.  
*Ritenuto* . . . . . Holding back.  
*Un poco animato* . . . . . Somewhat animated.  
*Vivace* . . . . . Lively and somewhat faster than Allegro.

### MANNER.

*Con espressione* . . . . . With expression.  
*Dolce* . . . . . Sweetly.  
*Giocoso* . . . . . Mirthful, jocose.  
*Grazioso* . . . . . Gracefully.  
*Leggiero* . . . . . Lightly.  
*Maestoso* . . . . . Majestically.

*Parlante* . . . . . As if spoken.  
*Scherzando* . . . . . Playful.  
*Sostenuto* . . . . . Sustained, closely connected.  
*Spiritoso* . . . . . Spiritedly.  
*Tranquillo* . . . . . Quietly.

### QUANTITY.

> Accent.  
*Crescendo, cres* < . . . Growing louder.  
*Diminuendo, dim* > . . . Growing softer.  
*Piano, p* . . . . . Soft.  
*Pianissimo, pp* . . . . . Very soft.

*Forte, f* . . . . . Loud.  
*Mezzoforte, mf* . . . . . Less loud.  
*Fortissimo, ff* . . . . . Very loud.  
*Sforzando, sf* . . . . . Strongly accented.

### VARIOUS.

*Ben* . . . . . Very much.  
*Coda* . . . . . A close.  
*Da Capo, D.C* . . . . . Return to the beginning.  
*E* . . . . . And.  
*Fine* . . . . . The end.  
*Ma* . . . . . But.

*Molto* . . . . . Much.  
*Non troppo* . . . . . Not too much.  
*Piu* . . . . . More.  
*Sempre* . . . . . Always.  
*Un poco* . . . . . A little.





THE  
ECILIAN SERIES  
OF  
STUDY AND SONG.

EDITED, ARRANGED, AND COMPOSED BY

JOHN W. TUFTS.

---

*BOOK IV.—FOR MIXED VOICES.*

COMPRISING:

STUDY IN TUNE AND TIME, PART-SONGS AND CHORUSES, OCCASIONAL,  
PATRIOTIC, AND SACRED SELECTIONS.

*ADAPTED TO THE USE OF SCHOOLS AND CHORUSES.*



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*Book I.—For One Voice.*

*Book II.—For Soprano and Alto Voices.*

*Book III.—For Unchanged Voices.* With Added Notes for  
Basses and Tenors.

*Book IV.—For Mixed Voices.*

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## PREFACE.

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**T**HE Cecilian Series of Study and Song, of which this volume forms a component part, is designed and undertaken for the main purpose of providing for schools and classes additional studies and songs of a high character, educationally and musically, yet so simple that they may be performed and enjoyed by pupils who have but limited knowledge of music notation. The aim in this volume, especially, has been to meet the demand for more part-songs and choruses, such as are needed many times to supplement regular lines of musical instruction, and to add to the recreative element of vocal music in the schools.

Having this thought in mind, bright and pleasing selections have been provided, which include many that are adapted to special occasions and festival days. In addition, a number of sacred selections have been included that will be found well suited to devotional exercises and other occasions. These have been chosen with much care, and although mostly taken from the works of composers of high rank, they will be found to be simple and easy of performance. It is hoped that selections of this character may lead to a study of compositions better fitted for church use than those frequently found in compilations prepared for this purpose.

It is no part of the plan of the Cecilian Series to provide an elaborate course of study in vocal music for purposes of school and class drill,—this field being already amply and sufficiently covered by the Readers and Charts of the Normal Music Course. It has seemed wise, however, to insert in each book a sufficient number of carefully graded exercises to enable teachers, who are not supplied with the Normal Music Course, or where the use of a full graded system of instruction in vocal music is, for any reason, not at present feasible to train their pupils in many of the simpler problems in ordinary vocal music.

While, therefore, the instruction side has not been ignored, the preeminent value of these books as a *song* series especially adapts them to supplementary use, in the several grades for which they are respectively designed, in connection with the work from the regular Readers and Charts, and the publishers feel confident when so used their use will give renewed zest and greatly increased interest and value to the regular graded work.

This volume is intended, as its title indicates, for schools and choruses containing mixed voices—high schools, the higher grades of grammar schools, and even ungraded schools of the higher class; as well as for private classes of similar attainment, and even singing societies and choruses. When used, as will doubtless be the case, at times, in such bodies of singers, by those who have not had previous training in the elements of music, the songs will necessarily be learned more or less by rote or imitation.

As few tenor voices are found in such grades and classes, an arrangement is made whereby the lowest alto singers may assist in producing the effect of the usual four-part harmony. The notes for the bass parts are placed within a compass easily reached by all young male voices. The book will be found, also, in this respect as well as in those already enumerated, to be well suited to the needs of private classes and choruses.

It is always desirable that four-part harmony should be represented wherever possible, and singers are earnestly advised to practice and overcome the alleged difficulty of "carrying" the different parts. They should consider each part an independent melody, and they must concentrate their attention upon the successive notes of each voice,—remembering that the harmony is but the combination of the various melodies, or parts.

The technicalities of harmony should follow — never precede — the reading and singing of the different melodies. Time otherwise spent upon them is wasted.

The French Time Names in the form in which they are introduced and used in the Normal Music Course, are employed in these studies, and their use is strongly recommended.

Let it always be kept in mind that *Music* is the aim, and that *Education in Music* which will enable the pupil to read intelligently and appreciate the best musical literature, and all diligence should be devoted to the development and accomplishment of this end in the most intelligent and finished manner possible. If this is done conscientiously by teachers and pupils; if the selections furnished in this volume be carefully studied and thoughtfully rendered, so that the sentiment of both music and words may go hand in hand; if the spirit of song shall abide with the singers, there can be no doubt that the book will please and help all who use it, and serve as an introduction to more elaborate compositions. In this hope it was prepared, and in this hope it is sent on its mission.

“A company of singers is like a company of brothers; the heart is opened, and in the stream of song they feel themselves of one heart and of one mind.”—WERDER.

“The great composers considered a fine accentuation, correct phrasing and an absolutely loyal observance of all the minor parts of a rhythmically well-constructed piece, a most important study for the young musician.”—KIRNBERGER.

“Do not judge a composition from the first hearing; what pleases at the first moment is not always best. Masters require to be studied. Much will become clear to you at an advanced age only.”—ROBERT SCHUMANN.

“What we have learned is emphatically our own; it is the only property of which we cannot be deprived; no fire, no inundation, no storm, no war,—indeed, no outward circumstance can rob us of the smallest particle of the property which is housed in our brain.”

## A STUDY IN TUNE AND TIME.

---

In presenting the following routine of practice no attempt is made to explain matters of tone quality, expression or phrasing. These nicer distinctions belong to a treatise of another character. Within this limited space only the simplest formulas are introduced, and these are divested of all needless technicalities. The whole series of exercises is made as plain and simple as possible, and it forms a school manual for daily work.

Notwithstanding the necessary condensation, the routine covers an extensive ground, and it will prove a valuable guide to those who may know the *thing*, but not the sign. These signs, forming our musical notation, which have been handed down to us, are sufficiently clear to express the musical thoughts of the composer. These thoughts are suggestions to the listener, and he applies them according to his ability, whether natural or acquired.

It is the earnest wish of the author that this little work may open the field to more extended researches, and create a desire to know more clearly the wonderful conceptions of the masters of musical thought.

In carrying out this plan of sight singing the teacher will need only the knowledge of the simplest signs of notation. With greater skill and experience will come greater and quicker results, but any teacher who is in earnest will see a satisfactory return in the simplicity of this process of teaching, as the underlying principles are surely and easily developed.

This study of Tune and Time should precede every lesson in singing, and no section of the work in either direction should be left until the desired result is fully attained.

In order to understand the signs of our musical notation, two things are necessary :

1. A musical conception of the so-called Major Scale.
2. A mental conception of the measure in its different forms.

These two are comprised in the general heads of *Tune* and *Time*.

## TUNE.

---

For a beginning in *Tune* a thorough knowledge of our series of tones called the Major Scale is absolutely necessary. This is learned by imitation through voice or instrument, and the student must aim to produce it in as exact tune as possible. Unless this is first acquired all the deviations from its natural order will be very uncertain. It should be repeated many times and the study of it should form the introduction to every practice hour.

When the tune of the scale has been learned a gradual knowledge of its different notations is easily gained. For this purpose the various representations in general use, thirteen in number, are given. They are in the compass most easily sung by the different voices, Soprano, Alto, Tenor and Bass.

The Tenor part is more frequently expressed upon the G clef, as with Soprano voices, but the tones sound an octave lower.

The sharps and flats necessary to preserve the order of tones found in the well-known standard are here introduced with the notes.

The scales should be sung, ascending and descending, in the following order :

1. Using the names, 1, 2, 3, 4, &c.
2. Using the pitch names, C, D, E, F, &c.
3. Using a single vowel, such as *ä*, *ō* or *ē*, throughout.

In singing the last the student should endeavor to fix the representation in mind, using both G and F clefs, and this should be done as far as possible without looking at the representation.

For the convenience of the younger singers, Sopranos and Altos, slight changes may be made in the pitch of the key notes or starting points.

Much time should be spent in the practice of the tones of the scale, both above and below the key note.

Progressions in connected and detached intervals should be made in as great a variety as possible.

At the outset the parts should receive separate drill. They may afterward sing in conjunction.

The scale representations are as follows :

-IV-

**SOPRANO  
AND  
TENOR.**

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

**ALTO.**

C D E F G A B C G A B C D E F# G D E F# G A B C# D

**BASS.**

**S.  
T.**

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

**A.**

A B C# D E F# G# A E F# G# A B C# D# E

**B.**

**S.  
T.**

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

**A.**

B C# D# E F# G# A# B F# G# A# B C# D# E# F#

**B.**



- V -

S. T. A. B.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

F G A B $\flat$  C D E F B $\flat$  C D E $\flat$  F G A B $\flat$

S. T. A. B.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

E $\flat$  F G A $\flat$  B $\flat$  C D E $\flat$  A $\flat$  B $\flat$  C D $\flat$  E $\flat$  F G A $\flat$

S. T. A. B.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

D $\flat$  E $\flat$  F G $\flat$  A $\flat$  B $\flat$  C D $\flat$  G $\flat$  A $\flat$  B $\flat$  C $\flat$  D $\flat$  E $\flat$  F G $\flat$

Having learned the various representations of the scale, the necessary sharps and flats having been introduced with the notes, they may now be practiced with the prefixed signatures.

They are as follows.

SOPRANO.  
AND  
TENOR.

ALTO.

BASS.



S.  
T.

A.

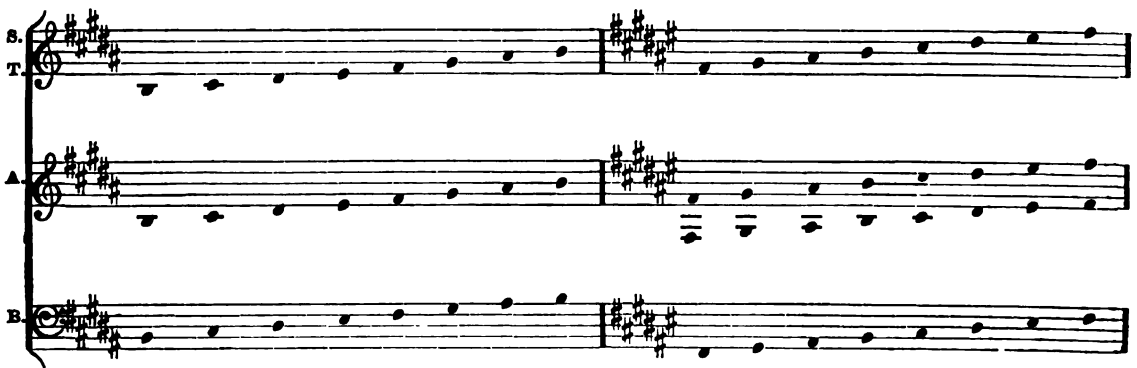
B.



S.  
T.

A.

B.



—VII—

First system of musical notation, measures 1-2. The system includes three staves labeled S (Soprano), A (Alto), and B (Bass). The key signature is one flat (B-flat). The time signature is 2/4. The notation shows a melodic line in the Soprano and Alto parts, and a bass line in the Bass part. The first measure contains a whole note, and the second measure contains a half note.

Second system of musical notation, measures 3-4. The system includes three staves labeled S (Soprano), A (Alto), and B (Bass). The key signature is one flat (B-flat). The time signature is 2/4. The notation shows a melodic line in the Soprano and Alto parts, and a bass line in the Bass part. The first measure contains a whole note, and the second measure contains a half note.

Third system of musical notation, measures 5-6. The system includes three staves labeled S (Soprano), A (Alto), and B (Bass). The key signature is two flats (B-flat and E-flat). The time signature is 2/4. The notation shows a melodic line in the Soprano and Alto parts, and a bass line in the Bass part. The first measure contains a whole note, and the second measure contains a half note.

## TIME.

All thorough teachers of music know that the art of "keeping time" is a difficult matter to gain, and that to it constant attention should be given. The French Time-names are here introduced as valuable aids in gaining a true perception of the various kinds of measure, with their ordinary sub-divisions. Their value has been demonstrated beyond doubt through years of practice.

It will be seen that every note in the measure has its name, and if these names are used with some independent and sure guide, a certainty and precision of attack can be acquired far exceeding that shown by any muscular exertion of hands or arms of either teacher or singer.

The values represented by notes are spoken. Those represented by rests, and printed in italics, are whispered. The syllables are *never sung*. They are spoken or whispered in a sharp (not loud) and decided manner. In all cases the accent must be preserved.

When a feeling for accurate time has been acquired, the Time-names are laid aside, to be called up only when some special difficulty is encountered.

Many (some thirty) years ago the author devised a pendulum for singers and players, to enable them to gain regularity and certainty in the different kinds of mensural accent. Having proved its efficacy in doing this work in vocal and instrumental practice, it was introduced in a series of exercises prepared for public schools. This pocket metronome, now so generally used, has proved to be of great value; in fact, in no other way can a true feeling for accurate time be so easily gained.

If time is beaten by singers in a class, it will generally be noticed that each one's neighbor acts as a metronomic guide, and that simultaneous action is almost an impossibility. A perceptible interval of time is found between the thought and action, and this leads to a sluggishness in the movement. No freedom of action can be gained until absolute accuracy in time is secured. The pendulum cannot be controlled, and the result is sure.

In practice, the pendulum should not be held in the hand by the teacher, but it should be suspended in sight of the class. It should be swung at a given rate during *many measures*. Without this no clear idea of a movement can be established. Establish each kind of measure at different degrees of rapidity before making a change.

A few experiments will convince any one of the difficulty of *retaining* a regular rate of movement. This can only be acquired by long and careful practice. Figures placed upon the metronome, at different lengths indicate the rate of pulsation during a minute. Various degrees of rapidity should be practiced, ranging from 60 to 160 pulsations. The rate of the vibration is fixed by the length of the pendulum, and not by the distance through which it passes.

The author would impress upon the student this important study, feeling sure that few are conscious of the great difficulty of attaining regular and sustained mensural movement. Long experience has convinced him of the sad deficiencies shown by nearly all bodies of singers. These irregularities are rarely overcome, and in all cases the individuality of the leader, through more or less necessary extravagance of action and sound, becomes annoying and intrusive, diminishing if not destroying the sympathy which should be aroused between *composer* and auditors. In a majority of cases the sympathy of the listener is for instead of with the singers.

If this time work is undertaken at the outset, a new and hitherto unacquired gain in the direction of time will be established, never to be diminished or lost.

The various forms of measure in general use may be classed as follows:

1. Two-part measure, with one accent upon the first pulsation.—The Time-names are Tā, Tā.
2. Three-part measure, with one accent upon the first pulsation.—The Time-names are Tā, Tā, Tē.
3. Four-part measure, with two accents; a strong one on the first, and a weaker one on the third pulsation.—The Time-names are Tā, Tā, Tō, Tē.
4. Six-part measure, with two accents, a strong one on the first and a weaker one on the fourth pulsation.—The Time-names are Tā, Tā, Tē, Tō, Tā, Tē.

If one or more pulsations are united by longer or tied notes, the first consonant only is spoken, the changes in the vowel shapes being made as the units occur.

# THE DIVISION OF THE PULSATION.

1. When two sounds are given to each pulsation.—The Time-names are: Two-part measure, Tā fā, Tā fā. Three-part measure, Tā fā, Tā fā, Tē fē. Four-part measure, Tā fā, Tā fā, Tō fō, Tē fē. Six-part measure, Tā fā, Tā fā, Tē fē, Tō fō. Tā fā, Tē fē.

2. Three sounds in each pulsation.—The Time-names are: Two-part measure, Tā rā lā, Tā rā lā. Three-part measure, Tā rā lā, Tā rā lā, Tē rē lē. Four-part measure, Tā rā lā, Tā rā lā, Tō rō lō, Tē rē lē. Six-part measure, Tā rā lā, Tā rā lā, Tē rē lē, Tō rō lō, Tā rā lā, Tē rē lē.

4. Four sounds in each pulsation.—The Time-names are: Two-part measure, Tā zā fā nā, Tā zā fā nā. Three-part measure, Tā zā fā nā, Tā zā fā nā, Tē zē fē nē. Four-part measure, Tā zā fā nā, Tā zā fā nā, Tō zō fō nō, Tē zē fē nē. Six-part measure, Tā zā fā nā, Tā zā fā nā, Tē zē fē nē, Tō zō fō nō. Tā zā fā nā, Tē zē fē nē.

A short and careful study should be made of these Time-names before condemning so simple an expedient. In this way all the needless and violent shouting and stamping on the part of the teacher can be avoided, and the problems will be so solved that the one desirable end is attained—the singers can help themselves and prove the value of every note. This is an end which every teacher knows is rarely or never gained by the old manner.

## MENSURAL RHYTHM WITH TIME NAMES.

### UNDIVIDED PULSATIONS.

Tā Tā Tā Tā Tā - ā Tā - ā Tā Tā Tā Tā Tā Tā - ā Tā

Tā Tā Tē Tā Tā Tē Tā - ā - ē Tā - ā Tē Tā - ā Tē Tā Tā - ē Tā Tā Tē - ā Tā Tē

Tā Tā Tō Tē Tā Tā Tō Tē Tā - ā - ē Tā - ā - ē Tā - ā Tō Tē Tā Tā Tō - ē Tā Tā - ē Tē Tā - ā Tō - ē

Tā Tā Tē Tō Tā Tē Tā Tā Tē Tō Tā Tē Tā - ā - ē - ē - ē Tā - ā Tē Tō - ā Tē Tā - ā - ē Tō - ā - ē Tā Tā - ē Tō Tā - ē

6/4 Tā fā Tā fā Tē fē Tō fō Tā fā Tē fē Tā - ā Tē fē Tō - ā Tē fē Tā - ā fā Tē fē Tō - ā fā Tē fē

6/8 Tā fā Tā fā Tē fē Tō fō Tā fā Tē fē Tā - ā fā Tē Tō - ā fā Tē Tā Tā fā Tē fē Tō - ā Tē

DIVIDED (VARIOUS FRACTIONAL) PULSATIONS.

Tā zā fā nā Tā zā fā nā | Tā fā nā Tā fā nā | Tā zā fā Tā zā fā' | Tā-ā-ā nā Tā-ā-ā nā  
Tā zā-ā nā Tā zā-ā nā

Tā zā fā nā Tā zā fā nā Tē zē fē nē | Tā fā nā Tā fā nā Tē fē nē | Tā-ā-ā nā Tā-ā-ā nā Tē-ē-ē nē

Tā zā fā nā Tā zā fā nā Tō zō fō nō | Tē zē fē nē Tā-ā-ā nā Tā-ā-ā nā Tō-ō-ō nō Tē-ē-ē nē

Tā zā fā nā Tā-ā-ā nā Tō fō Tē zē fē | Tā Tā zā fā nā Tō fō Tē Tā fā Tā zā fā nā Tō fō Tē zē fē nē

Tā zā fā nā Tā zā fā nā Tē zē fē nē Tō zō fō nō Tā zā fā nā Tē zē fē nē Tā-ā Tē zē fē nē Tō-ā Tē zē fē nē

Tā rā lā Tā rā lā | Tā rā lā Tā rā lā Tē rē lē | Tā rā lā Tā rā lā Tō rō lō Tē rē lē

Tā Tā-ō Tē - ā Tā fā Tō Tē fē Tā Tā Tō fō Tē Tā Tā zā fā nā Tō Tē zē fē nē Tā-ā Tō-ē

Tā rā lā Tā fā Tō Tē - ā Tā rā lā Tō fō Tē Tā-ā-ā nā Tā rā lā Tō fō Tē Tā-ā Tō-ē Tā-ā-ō-ē

The following short exercises are prepared in order to establish the scale representations and also to show the position of every note in the scale series.

The first exercises showed the various series and signatures—

These exercises reverse that operation by taking a given note and then going to the key notes of the keys to which it belongs.

The figure at the beginning of each exercise indicates the degree of the scale upon which the note is found.

Assuming this, it will be an easy task to follow the notes to the end of the exercises.

This practice is indispensable to those who would be sure in reading the notes of our different scale representations.

**Ex. 1. The note C.**      **2.**      **3.**

**4.**      **5.**      **6.**

**7.**      **8. The note D.**

**9.**      **10.**

**11.**      **12.**      **13.**



14. 15. The note E. 16.

7 1 2

17. 18.

3 4

19. 20.

5 6

21. 22. The note F.

7 1

23. 24.

2 3

25. 26.

4 5

27. 28.

6 7

29. The note G. 30. 31.

1 2 3

32. 33. 34.

4 5 6

35. 36. The note A.

7 1

37. 38.

2 3

39. 40.

4 5

41. 42.

6 7

43. The note B. 44.

1 2

45. 46.

3 4

47. 48.

5 6

49. 50. The note C#.

7 2

51. 52.

3 5

53. 54.

Exercise 53: Treble staff starts with a 6, bass staff with a 4. Exercise 54: Treble staff starts with a 7, bass staff with a 4.

55. The note D#. 56.

Exercise 55: Treble staff starts with a 3, bass staff with a 4. Exercise 56: Treble staff starts with a 6, bass staff with a 4.

57. 58. The note E#

Exercise 57: Treble staff starts with a 7, bass staff with a 4. Exercise 58: Treble staff starts with a 7, bass staff with a 4.

59. The note F#. 60.

Exercise 59: Treble staff starts with a 1, bass staff with a 4. Exercise 60: Treble staff starts with a 2, bass staff with a 4.

61. 62.

Exercise 61: Treble staff starts with a 3, bass staff with a 4. Exercise 62: Treble staff starts with a 5, bass staff with a 4.

63. 64.

Exercise 63: Treble staff starts with a 6, bass staff with a 4. Exercise 64: Treble staff starts with a 7, bass staff with a 4.

65. The note G $\sharp$

65. The note G $\sharp$

66.

66.

67.

67.

68.

68.

69. The note A $\sharp$

69. The note A $\sharp$

70.

70.

71. The note D $\flat$ .

71. The note D $\flat$ .

72.

72.

73.

73.

74. The note E $\flat$ .

74. The note E $\flat$ .

75.

75.

76.

76.

77. 78. 79. The note G $\flat$ .

5 6 1

80. 81. The note A $\flat$ . 82.

4 1 2

83. 84. 85. The note B $\flat$ .

4 5 1

86. 87.

2 3

88. 89.

4 5

90. 91. The note C $\flat$ .

6 4

Chromatic tones are deviations from those of the Major Scale, and, when the latter have been thoroughly established, they are easily learned. They are, in ascending, elevations in the pitch of one, two, four, five and six. They are, in descending, depressions in the pitch of seven, six, five, three and two.

Their names are sharp one, sharp two, sharp four, sharp five and sharp six, ascending. Their names are flat seven, flat six, flat five, flat three and flat two, descending.

Placed in the key of C they are as follows, the small notes representing the chromatic or foreign tones.

Ascending.

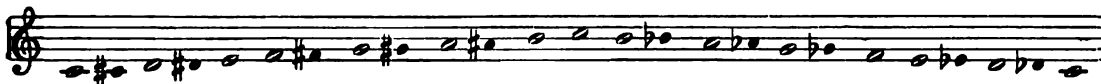


Descending.



In this way the scale is divided into practically twelve equal divisions.

THE CHROMATIC SCALE FROM C, THE MAJOR SCALE BEING THE BASIS.



THE ENHARMONIC SCALE.

In this the chromatic tones have two different notations, although practically the same pitch.

The real, but very minute difference between the  $\sharp$  and  $\flat$  is of no consequence, and very few would desire to quibble, if indeed they were able to detect the shades of tone between the two.



PRACTICAL STUDY OF THE CHROMATIC SCALE.

The distance between 3 and 4, and 7 and 8 represents the distance in pitch between the normal (diatonic) tones and their chromatic neighbors.

Remembering how the Chromatic Scale is written, it will be very easy to represent a similar series from every other key note, and the following will be found to be a simple guide to the study of the tones.

These chromatic tones will be more easily learned at the outset when represented upon different degrees of the staff. For instance:



With a little practice the chromatic elevations and depressions may be easily read and sung. The following starting from C, will, it is believed, prove a simple and easy solution of this tone puzzle.

The following musical exercises are presented in four staves, each with a series of notes and corresponding numbers below them:

- Staff 1: Notes: C, B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F, E, D, C. Numbers: 2, 1, 2, 2, 3, 2, 2, #1, 2, 2, b3, 2, 2, b2, 2, 2, #2, 2.
- Staff 2: Notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Numbers: 3, 4, 3, 4, 3, 4, 5, 4, 5, 5, 6, 5, 5, #4, 5, 5, b6, 5.
- Staff 3: Notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Numbers: 5, b5, 5, 5, #5, 5, 6, 5, 6, 6, 7, 6, 6, #5, 6, 6, b7, 6.
- Staff 4: Notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Numbers: 6, b6, 6, 6, #6, 6, 7, 8, 7, 8, 7, 8.

TABLE OF EXERCISES, APPLICABLE TO ANY KEY.

2.	1.	2.	5.	4.	5.	6.	5.	6.	7.	8.	7.
2.	3.	2.	5.	6.	5.	6.	7.	6.	8.	7.	8.
2.	#1.	2.	5.	#4.	5.	6.	#5.	6.			
2.	b3.	2.	5.	b6.	5.	6.	b7.	6.			
2.	b2.	2.	5.	b5.	5.	6.	b6.	6.			
2.	#2.	2.	5.	#5.	5.	6.	#6.	6.			
3.	4.	3.									
4.	3.	4.									

These practical hints in elementary work will, it is hoped, be of assistance to all who desire to know the systems of musical notation. When known, we shall be surprised at the wonderful skill shown by those who have gradually produced the sign language which opens to us the musical ideas of the great masters of the art.

For those who desire a more detailed manual, a book will soon be published with notation of a more complete kind.



## EXERCISES IN THREE-PART HARMONY FOR PRACTICE.

The following exercises are written for Soprano, Alto and Bass voices, all of which are placed in easy range. They are written in all the keys employed in vocal music and illustrate the various sections of study as follows.

1. Undivided beat.
2. Divided beat of various kinds.
3. Chromatic tones.
4. Minor keys.

They are simple in style, and are written in melodic form, in order to encourage independent study of each part.

At the outset begin the practice with the lowest part, following with the others in order. Afterwards the different parts may be taken in conjunction.

Sing softly and purely in tone and make a constant effort to keep in tune and pitch without the aid of an instrument. After a short trial of this, the singers will take greater pleasure from their unaided efforts, than with the ordinary intrusive agency of a piano or organ.

Ex. 1.

2.



3.



4.



5.



6.

Exercise 6 consists of two staves in 3/4 time with a key signature of one sharp (F#). The melody in the treble clef features eighth and quarter notes, with rests marked with an 'x'. The bass line provides a steady accompaniment of quarter notes.

7.

Exercise 7 is in 2/4 time with a key signature of two flats (Bb, Eb). The treble staff contains eighth and quarter notes, including a triplet of eighth notes. The bass staff features a consistent eighth-note accompaniment.

8.

Exercise 8 is in 3/4 time with a key signature of two flats (Bb, Eb). The treble staff has a melody of eighth and quarter notes. The bass staff has a simple accompaniment of quarter notes.

9.

Exercise 9 is in 4/4 time with a key signature of one sharp (F#). The treble staff features a melody of quarter and eighth notes. The bass staff has a steady accompaniment of quarter notes.

10.

Exercise 10 is in 3/8 time with a key signature of one sharp (F#). The treble staff contains a melody of eighth and quarter notes. The bass staff has a steady accompaniment of eighth notes.

11.



12.



13.



14.



15.



16.

Musical score for exercise 16, featuring a treble and bass staff in 2/2 time with a key signature of two flats. The treble staff contains a whole rest followed by a half rest, then a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, and a half note B3. The bass staff contains a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, a half note G2, a half note F2, a half note E2, a half note D2, and a half note C2.

17.

Musical score for exercise 17, measures 1-6. The score is written for two staves, Treble and Bass, in 6/8 time with a key signature of two flats (B-flat and E-flat). The melody in the Treble staff consists of eighth and quarter notes, with a final measure containing a half note and a quarter rest. The Bass staff provides a harmonic accompaniment with eighth and quarter notes, also ending with a half note and a quarter rest in the final measure.

18.

Musical score for exercise 18, measures 1-8. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and sixteenth notes, with some rests. The bass line consists of eighth notes and rests.

18.

Example 18. Measures 18-22. Treble and Bass staves. Key signature: two sharps (F# and C#). Time signature: 3/4. The music consists of a single melodic line in the treble staff and a single bass line in the bass staff. The notes are: D4, A4, B4, C5, D5 in the treble; and G3, A3, B3, C4, D4 in the bass. All notes are marked with an 'x'.

20.

Example 20, measures 20-29. The melody continues with eighth and quarter notes, and the bass line continues with quarter and eighth notes. The system ends with a double bar line.

21.

Exercise 21 is an 8-measure piece in 3/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The treble staff begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The bass staff starts with a half note G3, followed by a half note F3, and a half note E3. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. The bass line consists of a half note G3, a half note F3, and a half note E3. The piece concludes with a quarter note D4, a quarter note C4, and a quarter note B3.

22.



23.



24.



25.



26.



27.



28.



29.



30.



31. CHROMATIC NOTES.



32.



33.



34.



35.



36.



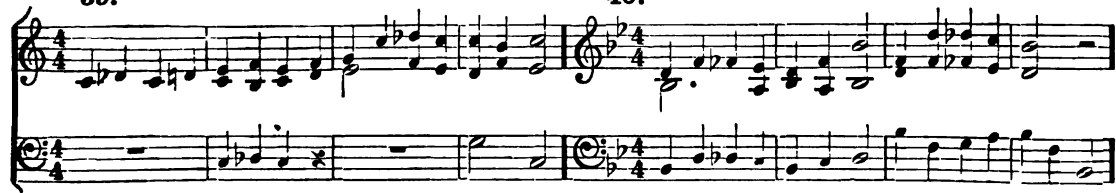
37.



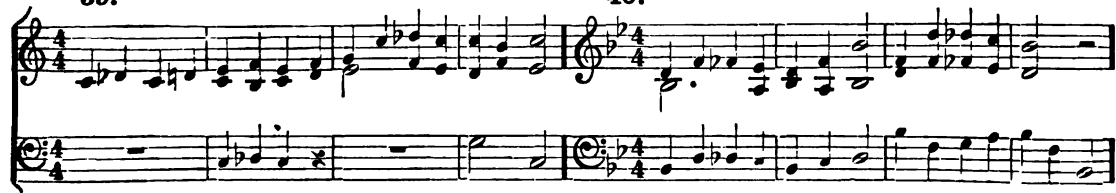
38.



39.



40.



41.

Exercise 41 consists of four measures in 2/4 time. The key signature has one flat (B-flat). The melody in the treble clef starts on G4, moves to A4, Bb4, and C5, then descends to Bb4, A4, G4, and F4. The bass line starts on F3, moves to G3, A3, and Bb3, then descends to A3, G3, F3, and E3. The first two measures are beamed together, as are the last two.

42.

Exercise 42 consists of four measures in 2/4 time. The key signature has two flats (B-flat, E-flat). The melody in the treble clef starts on G4, moves to A4, Bb4, and C5, then descends to Bb4, A4, G4, and F4. The bass line starts on F3, moves to G3, A3, and Bb3, then descends to A3, G3, F3, and E3. The first two measures are beamed together, as are the last two.

43.

Exercise 43 consists of four measures in 2/4 time. The key signature has two flats (B-flat, E-flat). The melody in the treble clef starts on G4, moves to A4, Bb4, and C5, then descends to Bb4, A4, G4, and F4. The bass line starts on F3, moves to G3, A3, and Bb3, then descends to A3, G3, F3, and E3. The first two measures are beamed together, as are the last two.

44.

Exercise 44 consists of four measures in 3/8 time. The key signature has two flats (B-flat, E-flat). The melody in the treble clef starts on G4, moves to A4, Bb4, and C5, then descends to Bb4, A4, G4, and F4. The bass line starts on F3, moves to G3, A3, and Bb3, then descends to A3, G3, F3, and E3. The first two measures are beamed together, as are the last two.

45. OTHER DIVISIONS OF THE PULSATION. 46.

Exercise 45 consists of four measures in 2/4 time. The key signature has two sharps (F-sharp, C-sharp). The melody in the treble clef starts on G4, moves to A4, B4, and C5, then descends to B4, A4, G4, and F4. The bass line starts on F3, moves to G3, A3, and B4, then descends to A3, G3, F3, and E3. The first two measures are beamed together, as are the last two.

Exercise 46 consists of four measures in 2/4 time. The key signature has two sharps (F-sharp, C-sharp). The melody in the treble clef starts on G4, moves to A4, B4, and C5, then descends to B4, A4, G4, and F4. The bass line starts on F3, moves to G3, A3, and B4, then descends to A3, G3, F3, and E3. The first two measures are beamed together, as are the last two.

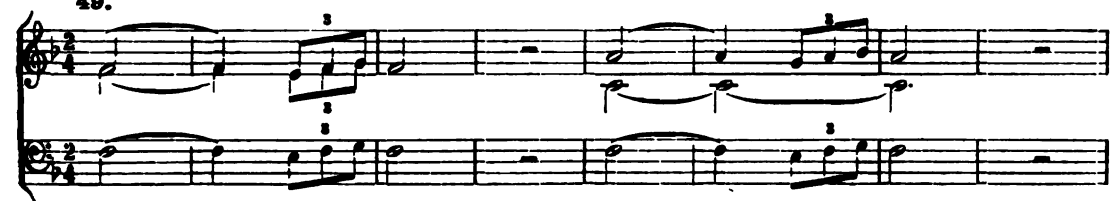


47.

48. THE TRIPLET.



49.



50.



51.



52.



53.



54.



55. IN MINOR KEYS.



56.



57.



58.



59.

Measure 59 is in 3/4 time and D major. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a series of eighth and quarter notes, with some notes beamed together. The bass staff begins with a bass clef and the same key signature and time signature, containing a series of quarter and eighth notes.

60.

Measure 60 is in 3/4 time and D major. The treble staff contains eighth and quarter notes, with some notes beamed together. The bass staff contains quarter and eighth notes.

61.

Measure 61 is in 3/4 time and D major. The treble staff contains eighth and quarter notes, with some notes beamed together. The bass staff contains quarter and eighth notes.

62.

Measure 62 is in 3/4 time and D major. The treble staff contains eighth and quarter notes, with some notes beamed together. The bass staff contains quarter and eighth notes.

63.

Measure 63 is in 3/4 time and D major. The treble staff contains eighth and quarter notes, with some notes beamed together. The bass staff contains quarter and eighth notes.

# Part-Songs and Choruses.

## PART I.

### THE BIRD'S SONG.

*Moderato.*

SWABIAN AIR.

1. High from your nest in the pines, War - ble, sweet bird, High from your

2. Down by the mur - mur - ing brook, War - ble, sweet bird, Down by the

nest in the pines, War - ble, sweet bird, Flood all the woods with your song,

mur - mur - ing brook, War - ble, sweet bird, Call till my maid - en ap - pear,

Why doth my love lin - ger long? High from your nest in the pines, War - ble, sweet bird.

Tell her I wait for her here! Down by the mur - mur - ing brook, War - ble, sweet bird.

FOLK-SONG.

(5)

## EVER CHANGING.

*Un poco allegro.*

ANTON ANDRE.

1ST &amp; 2ND SOPRANO.

1. It can - not re - main thus for - ev - er, Here un - der this change - a - ble  
 2. And yet, though it can - not con - tin - ue, The more will we taste of the  
 ALTO.  
 3. Ah yes, but though far from each oth - er Yet near shall our true hearts re -  
 4. And should we a - gain come to - geth - er, In life's ev - er va - ry - ing  
 BASS.

moon; We flour - ish on earth for a sea - son, Then fade from re - mem - brance so  
 best, For who knows how soon fate may part us, As far as the east from the  
 main, And each shall en - joy the same pleas - ure, When one an - y good shall ob -  
 plan, Then joy - ous in - deed will the end be Of a day that so joy - ous be -

soon. Then fade from re - mem - brance so soon.  
 west. Then fade from re - mem - brance, re - mem - brance so soon.  
 As far as the east,..... the east.. from the west.  
 tain. When one an - y good... shall ob - tain.  
 gan. Of a day that so joy - ous be - gan.  
 Of a day that so joy - ous, so joy - ous be - gan.

VON KOTZEBUE. 1802.

Tr. by W. W. C.

## SONG SHOULD BREATHE.

BEETHOVEN, arr.

1. Song should breathe of scents and flow - ers, Song should like a riv - er flow;  
 2. Pain and pleas - ures, all man do - eth, War and peace, and right and wrong,

Song should bring back scenes and hours That we loved,—ah, long a - go!  
 All things that the soul sub - du - eth, Should be van-quished, too, by song.

Song from bas - er thoughts should win us; Song should charm us out of woe;  
 Song should spur the mind to du - ty; Nerve the weak and stir the strong:

Song should stir the heart with - in us, Like a pa - triot's friend - ly blow.  
 Ev - ery deed of truth and beau - ty Should be crowned by star - ry song.

BARRY CORNWALL.

## CHORUS.—OH, HOW LOVELY IS THE MORNING.

*Moderato.*

From "DIE SCHWEIZERFAMILIE."

1ST &amp; 2ND SOPRANO.

JOSEF WEIGL. 1766—1846.

*p* *mf* *mf*

Oh, how love - ly is the morn - ing! Oh, how love - ly is the

ALTO.

Oh, how love - ly is the morn - ing! Oh, how love - ly is the

BASS.

*f* *p*

morn - ing, how love - ly is the morn - ing. Grief and troub - le gai - ly

morn - ing, how love - ly is the morn - ing. Grief and troub - le gai - ly

scorn - ing; No more weep - ing, no more weep - ing, no more weep - ing, no more

scorn - ing; No more weep - ing, no more weep - ing, no more weep - ing, no more

pain. Bright - ly glows the sun in heav - en, Bright - ly glows the sun in

pain. Bright - ly glows the sun in heav - en, Bright - ly glows the sun in



OH, HOW LOVELY IS THE MORNING.

9

*dolce. legato.* *dim. p*

heav - en. Peace and joy once more are giv - en To our anx - ious

heav - en. Peace and joy once more are giv - en To our anx - ious

*sf* *p* *sf* *p*

hearts a - gain— To our anx - ious hearts a - gain. To our anx - ious

hearts a - gain— To our anx - ious hearts a - gain. To our anx - ious

*mf* *mf*

hearts... a - gain. Oh, how love - ly— Oh, how

hearts... a - gain. Oh, how love - ly—

*f* *cres.* *f*

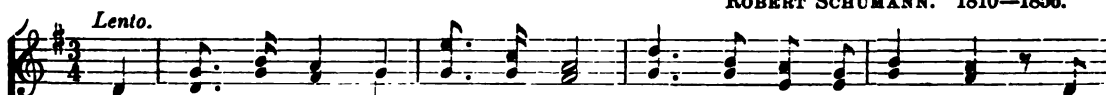
love - ly. Oh, how love - ly is the morn - - ing.

Oh, how love - ly, how love - ly is the morn - - - ing.


# SPRING GREETING.

ROBERT SCHUMANN. 1810—1856.



*Lento.*



1. With thous - and smiles our wel - come share, Grace - ful, gen - tle Spring - time, Be  
 2. You came, and still'd is win - ter's wail, Grace - ful, gen - tle Spring - time, O'er



3. With thous - and smiles our wel - come share, Grace - ful, gen - tle Spring - time, Oh,

wel - come to our val - ley here, Gen - tle, grace - ful Spring-time. Ten - der Springtime,  
 joyed are mead - ow, for - est, vale, Gen - tle, grace - ful Spring-time. Sweetest voic - es




dwell long in our val - ley dear, Gen - tle, grace - ful Spring-time. Joy to eve - ry




doub - ly dear, Greet - ing take, and with it song and cheer—Sweet song and cheer.  
 thee re - gale, Greet - ing take from lark and night - in - gale— And night - in - gale.



sad heart bring, So that all may sing to joy - ous Spring—To joy - ous Spring.



VON FALLERSLEBEN.

## LOVE'S STAR.

*Con grazia.*

VON WEBER, ARR.

*p*

1. { While o - ver life's path - way we jour - ney, And youth is still with us to cheer,  
Dark clouds may at times hide the heav - ens, And gloom - y our path seem to be,....

2. { We know that the clouds will soon scat - ter, The dark - ness be driv - en a - way,..  
Dark clouds may at times hide the heav - ens, And gloom - y our path seem to be,....

*mf* FINE.

1. What rap - ture we feel to see o'er us The plan - et of love shin - ing clear.  
Though gloomy, though gloom - y our path - way, Still cheer - ful, still cheer - ful we'll be.

2. And o - ver us shin - ing so - rene - ly The star a - gain beam on our way.  
Though gloomy, though gloom - y our path - way, Still cheer - ful, still cheer - ful we'll be.

*cres.* *f* *mf*

How - ev - er mis - for - tunes may threat - en, Or winds of ad - ver - si - ty blow, We

Then heed not tho' troubles may meet us, And tem - pests a - round rudely blow, But

*cres.* *f* *f* D.C.

give them no heed, but still on - ward With cour - age and con - fi - dence go.

ev - er with cour - age press on - ward, With songs and re - joic - ing still go!

W. W. CALDWELL.

## COME NOW AND HASTE AWAY.

*Andantino.*

NEAPOLITAN SONG.



1. Come then, and haste a-way, For winds are blow-ing, And bring the  
Up-on the peace-ful sea The moon is beam-ing, With calm and



2. Why should we wait for stars To shine more bright-ly? Why should we  
The star and plac-id moon Are now u-nit-ing, To call us



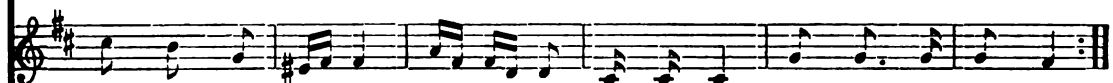
cheer-ful heart With friend-ship glow-ing; When o'er the gen-tle wave;  
plac-id light The stars are gleam-ing; Come then, ah, come a-way,



hope for winds To blow more gent-ly? They speak in si-lent tones,  
to the sea With looks in-vit-ing; Come then, ah, come a-way,



Our bark is bound-ing, The tones of mu-sic sweet Shall then be sound-ing;  
And ban-ish sad-ness, For on the laugh-ing wave We'll sail with glad-ness.




And tell us tru-ly, And urge us to our bark, Which sails so gai-ly;  
And ban-ish sad-ness, For on the laugh-ing wave We'll sail with glad-ness.




## OVER THE STARS.



FRANZ ABT, arr. 1819—1885.




1. O - ver the stars there shall come a glad morn - ing, When all thy long - ings, thy  
2. O - ver the stars all il - lu - sions shall van - ish, Clear - ly ex - plained, ev - ery




3. O - ver the stars shall a - gain meet to - geth - er Those who on earth sad mis -  
4. O - ver the stars, O thou death - wea - ry mor - tal Palm trees are wav - ing re -

hopes shall be stayed; What thou hast borne here, what thou hast suf - fered, There by the  
doubt shalt thou see, All thou hast wait - ed for promised by heav - en, There shall be



for - tune did part, There shall di - viding walls fall down for - ev - er, Joy - ful - ly  
freshment for thee, And to a sure rest, their ho - ly psalms sing - ing, An - gel - ic




All-wise shall be am - ply re - paid— There by the All-wise shall be am - ply re - paid.  
ful - ly be - stowed up - on thee— There shall be ful - ly be - stowed up - on thee.



there heart u - nit - ing with heart, — Joy - ful - ly there heart u - nit - ing with heart.  
hosts thine at - ten - dants shall be— An - gel - ic hosts thine at - ten - dants shall be.



IDA VON HAHN-HAHN, 1803.

## WERE I THE NIGHTINGALE.

*Moderato.*

1. Were I the night - in - gale, Winged for the eve - ning gale, To thee I'd  
 2. While I thine ab - sence weep, Still in my lone - ly sleep, Thy voice I  
 3. Night with re - membrance fraught, Fold - eth my heart in thought, Deep thought on

Ah.....

pp 1ST &amp; 2ND BASS.

*p**cres.*

fly— To thee I'd fly; But since my wish is vain, Here in my  
 hear— Thy voice I hear, When morn - ing lights the skies, And my il -  
 thee— Deep thought on thee. Then I tell o'er how oft Thou in thine

*p**cres.*SOP. SOLO. *ad libitum.*

Ah.....

lone - ly pain, Still I must sigh— Still I must sigh. La la la  
 lu - sion flies, Thou art not near— Thou art not near.  
 ac - cents soft, Give thine to me— Give thine to me. La la la

la la.  
 la.

## OH WELCOME. FAIR WOOD.

ROBERT FRANZ, 1815—

1. Oh wel - come, fair wood,.. green sha - dy re - treat!.. Soft - ly  
 2. O'er up - lands of grass,.. from val - ley be - low,.... Rise the

3. With flow - ers a - round.. on ev - er - y side,.... I....

rus - tle thy branch - es my pres - ence to greet, I.... drink in the  
 sound of the bells, and the sun - set.... glow, And the oak boughs to

gaze.. on the earth and the heav - ens so wide! And I dream in the

breez - es, so fresh and so light,.. And free - ly I breathe to my  
 heav - en their branch - es up - raise;.. They joy - ful - ly rus - tle a

si - lence that now lin - gers there... The heav - ens are mine and the

hearts de - light— I..... breathe to my hearts..... de - light....  
 song of praise— They.. rus - tle a song..... of praise...

earth so fair— They are mine with the earth..... so fair.....

ROQUETTE.

## THE LULLABY.

*Soft and slow.* *p* **STORACE.**

1. Peace - ful slum - b'ring on the o - cean, Sea - men fear no dan - ger

2. Is the wind tem - pest - uous blow - ing, Still no dan - ger yet des -

*mp*

nigh; The winds and waves in gen - tle mo - tion, Soothe them

cry; The guile - less heart its boon be - stow - ing, Soothes them

*mp*



THE LULLABY.

17

First system of the musical score. It consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. Dynamics include *cres.* (crescendo) and *p* (piano).

with their lul - la - by. lul - la - by, lul - la - by, lul - la - by,

with its lul - la - by. lul - la - by, lul - la - by, lul - la - by,

lul - - - - - la - - - - -

Second system of the musical score. It consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. Dynamics include *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), and *pp lento.* (pianissimo, slow).

lul - la - by. Soothe them with their lul - la - by, lul - la - - - - by.

lul - la - by. Soothe them with their lul - la - by, lul - la - - - - by.

by. Soothe them with their lul - la - by, lul - la - - - - by.

## SOFTLY THE ECHO.

Arr. from ROSSINI.

*Andante.*

Soft - - ly the ech - - o

Calm - - ly all na - - ture in

*pp* *p*

from the moun - tain peal - - ing, Still re - peats the

si - - lence is sleep - - ing E - - ven the

mur - - mur of our eve - ning song;..... Calm - -

zeph - - yrs seem lulled.... in - to rest..... While

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics 'mur - - mur of our eve - ning song;..... Calm - -'. The middle staff is another vocal line in treble clef with the lyrics 'zeph - - yrs seem lulled.... in - to rest..... While'. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

ly a - round us twi - light hour is steal - - ing,

from heav'ns blue arch bright stars are peep - - ing,

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with the lyrics 'ly a - round us twi - light hour is steal - - ing,'. The middle staff is another vocal line in treble clef with the lyrics 'from heav'ns blue arch bright stars are peep - - ing,'. The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note pattern in the left hand and chords in the right hand.

While home - - ward wend - - ing, The shep - - herd hastes a -

Like dia - - monds spark - - ling to make..... earth more

long..... Kind friends, good night!..... dark

blest..... Kind friends, good night!..... dark

shades round us close,..... kind friends, good

shades round us close,..... kind friends, good

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics 'shades round us close,..... kind friends, good' are written under both vocal staves. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

*dim.* *pp*  
night!..... 'tis time for re - pose.....

night!..... 'tis time for re - pose.....

*dim.* *pp*

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics 'night!..... 'tis time for re - pose.....' are written under both vocal staves. The piano part continues with the eighth-note accompaniment in the left hand and chords in the right hand. Dynamic markings 'dim.' and 'pp' are present above the vocal staves and the piano part.

## LOVE IN MAY.

Chanson of the 17th Century,  
arr. by W. F. TAYLOR.*Allegretto.**p* 1ST SOPRANO.

1. Shep - herd - ess so gen - tle, Love me, I'll love  
2. 'Neath the sweet spring fo - liage, Oft I seek for

2ND SOPRANO.

3. When the lark's sweet sing - ing Wakes the ear - ly  
4. Here are sweet eat ros - es, Just cull'd from the

ALTO.

3. When the lark's sweet sing - ing Wakes the ear - ly  
4. Here are sweet eat ros - es, Just cull'd from the

BASS.

3. When the lark's sweet sing - ing Wakes the ear - ly  
4. Here are sweet eat ros - es, Just cull'd from the

3. When the lark's sweet sing - ing Wakes the ear - ly  
4. Here are sweet eat ros - es, Just cull'd from the

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3. When the lark's sweet sing - ing Wakes the ear - ly  
4. Here are sweet eat ros - es, Just cull'd from the

3. When the lark's sweet sing - ing Wakes the ear - ly  
4. Here are sweet eat ros - es, Just cull'd from the

3. When the lark's sweet sing - ing Wakes the ear - ly  
4. Here are sweet eat ros - es, Just cull'd from the

3. When the lark's sweet sing - ing Wakes the ear - ly  
4. Here are sweet eat ros - es, Just cull'd from the

*rit.*

stay, Oh, stay, sweet love, oh, stay, For now 'tis mer - ry May.

.... Oh, stay, sweet love, oh, stay, For now 'tis mer - ry May.

*rit.*

.... Oh, stay, sweet love, oh, stay, For now 'tis mer - ry may.

I CHOSE A STAR IN HEAVEN.

1. I chose a star in heav - en, My guid - ing star to be,..... And  
 2. There saw I ev - ry eve - ning Its con - stant, lov - ing smile;.... And

3. It was my guide so faith - ful, In man - y a gloom - y night,..... And

oft as I looked thith - er, It bright - ly shone on me,.....  
 felt sweet rest and com - fort De - scend on me the while....

oft through un - seen dan - gers Led all my steps a - right,.....

VON FALLERSLEBEN.

## FAIRY CHORUS.

Arr. from VERDI.

*Allegretto.*



1. Sis - ters, trip light - ly, o'er dale and moun - tain Our fai - ry foot - steps



2. Sis - ters, trip light - ly, heed not the shad - ows Dim - ming the moon - light's





FAIRY CHORUS.

25

leave not a trace; Now the bright moon-beams sil-ver the  
glit-ter-ing ray; Soon as our light spells cir-cle the

foun-tain, All na-ture's smil-ing with heavenly grace.  
mead-ows, All trace of dark-ness pass-es a-way.

## FAIRY CHORUS.

Wea - ried by sun - shine, mor - tals are sleeping, In dream-y slum-ber

Who'd be a mor - tal, care - worn, or sleeping, While fra-grant flow-'rets

*cres.*

pass - es their night; While we our rev - els gai - ly are

wreathe the fair night; And from their dwell - ings bright stars are

*cres.*

FAIRY CHORUS.

27

*cres.* *f*

keep - ing, Mak - ing the dull earth a scene of de - light— a

peep - ing, Mak - ing the dull earth a scene of de - light— a

*f*

scene of de - light— a scene of de - light.....

scene of de - light— a scene of de - light.....

## THE WORLD AN ORCHESTRA.

HIMMEL. 1803.

*Andante, con moto.*

1ST &amp; 2ND SOPRANO.



1. An or - ches - tra is this world, tru - ly.... an.... or - ches - tra, Where  
And har - mo - ny's our lov - ing sis - ter our lov - ing sis - - ter, For

ALTO.



2. An - dan - te is the poor man's tem - po, the poor man's tem - - po, Al -  
For kings and rul - ers ma - es - to - so,.... ma - es - to - so, While

BASS.



we as in - stru - ments ap - pear— Where we as in - stru - ments ap - pear.  
help and guidance ev - er near— For help and guidance ev - er near.



le - gro for the nob - ler kind— Al - le - gro for the nob - ler kind.  
we fal - set - to sing be - hind— While we fal - set - to sing be - hind.



The kings and rul - ers are di - rect - ors, And for the oth - ers mark the



While man - y play, a - las, but vain - ly, Be - cause their strings oft dis - a -



time, While we poor wretch - es make the mu - sic Dis -

gree, And so a man how - e'er de - serv - ing, May

cor - dant now, and now in chime— While we poor wretches make the mu - sic, Dis -

but a bel - lows blower be— And so, a man howe'er de - serv - ing, May

cor - dant now, and now in chime..... Dis - cor - dant now, and now in chime.

but a bel - lows blow - er be..... May but a bel - lows blow - er be.

## THE SILENT MOON IS BEAMING.

*Andantino.*

Arr. from ROSSINI.

*p*

1. The si - lent moon is beam - ing, While lulled in fair - y dream - ing We

2. The waves are calm - ly sleep - ing, The dew - y flowers are weep - ing, And

watch its ra - diance gleam - ing Up - on the wa - ters bright. Our

stars their vig - ils keep - ing A - bove the tran - quil lake. Light

voic - es soft - ly blend - ing, In har - mo - ny as - cend - ing, With

zeph - yrs soft - ly sigh - ing, 'Mid fra - grant per - fume dy - ing, To

*p* ev - ery ca - dence end - ing, Seem lost in a - zure light.... With *f*

ech - o's faint re - ply - ing, Fond mem - o - ries a - wake.... To

ev - ery ca - dence end - ing, Seem lost in a - zure light.... Seem  
 ech - o's faint re - ply - ing; Fond mem - o - ries a - wake.... Fond  
 lost in a - zure light.... Seem lost in a - zure light....  
 mem - o - ries a - wake.... Fond mem - o - ries a - wake....

## PRAISE OF SINGING.

1. Were it not for sound and song, Life would lose its pleas - ure;  
 2. When the heav - y hours drag, Heav - ier hours bring - ing,  
 3. Larks that soar in up - per air, Night - in - gales in bow - ers.

The musical score is written for a voice and piano. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

**System 1:**

We could not en - dure it long,      Such a load of treas - ure.  
 When our spir - its faint and flag,      Then we take to sing - ing.  
 Quails that sing in mead - ows fair,      Fly - ing through the flow - ers;

**System 2:**

Say, what is it soothes the mind,      And the heart re - joic - es.  
 Cheer - i - ly the while we sing,      Flies the light - ened hour;  
 How they war - ble! sky and grove      With their songs are ring - ing;

**System 3:**

'Tis the burst of joy - ous song,      Blend - ing hap - py voic - - es.  
 Dull - ness lifts his droop - ing wing,      Roused by mu - sic's pow - - er.  
 We like them, will ev - er - more      Cheer the hours by sing - - ing.



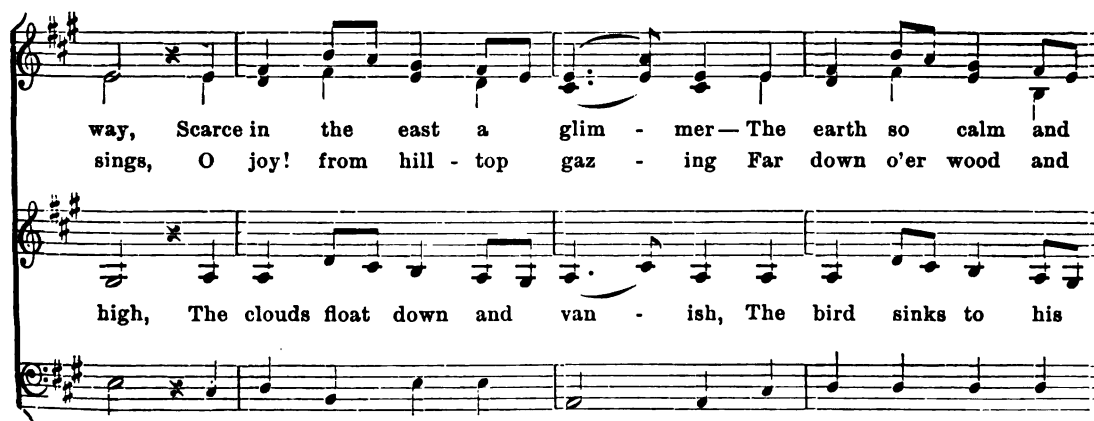
## THROUGH FIELD AND BEECHEN FOREST.



1. Through field and beech-en for-est, When ear-ly breaks the  
2. Hark to the morn's blithe her-ald, The lark on air-y



3. The clouds a-bove move swift-ly, A bird goes dart-ing  
day, With laugh and song how gai-ly He wan-ders on his  
wings! He trav-els too, and sweet-ly His song of glad-ness



by; Yet thought it-self is fleet-er Than bird or cloud-let  
way, Scarce in the east a glim-mer—The earth so calm and  
sings, O joy! from hill-top gaz-ing Far down o'er wood and  
high, The clouds float down and van-ish, The bird sinks to his

## THROUGH FIELD AND BEECHEN FOREST.

still,..... The Spring - time, blos - som - la - - den His  
stream,..... While o - ver all the heav - - ens Clear

rest; But thought and song as - cend - - ing In

ev - ery sense doth fill— His ev - ery sense doth.... fill.  
a - zure spac - es gleam, Clear a - zure spac - es..... gleam.

heaven a - lone find rest— In heaven a - - lone find.... rest.

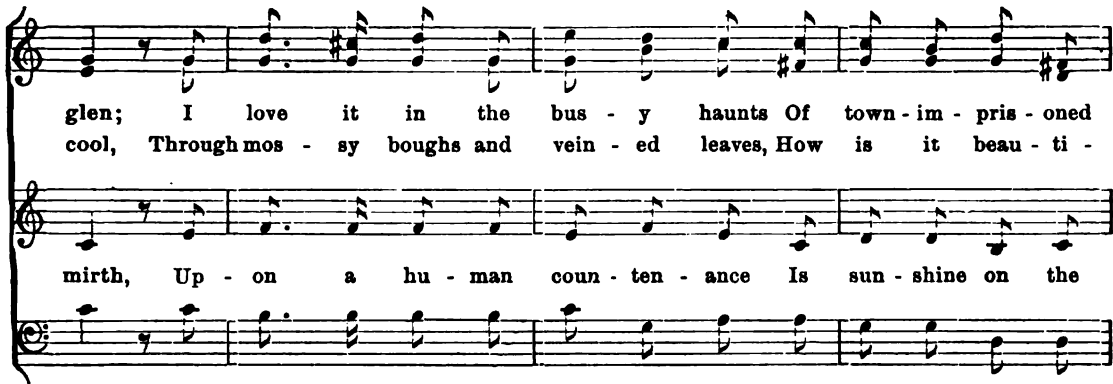
VON EICHENDORFF.

## SUNSHINE.

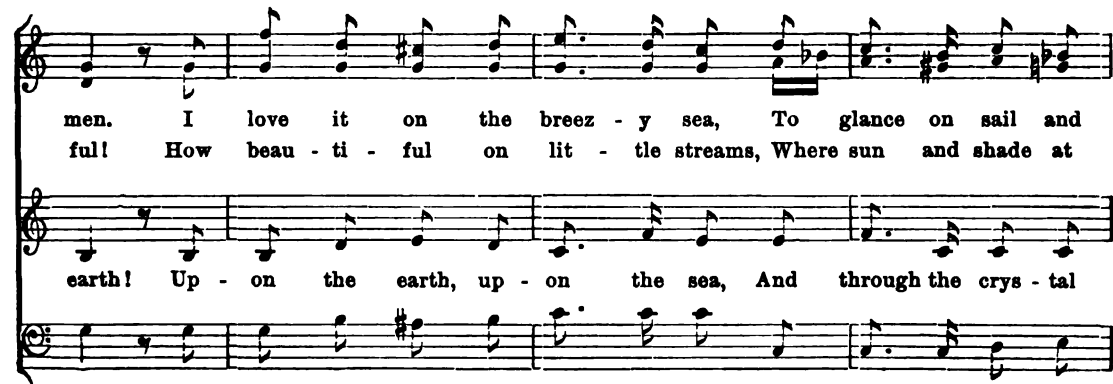
*Allegretto.*

1. I love the sun - shine ev - ery - where— In wood, and field, and  
2. And when it shines in for - est glades, Hid - den and green and

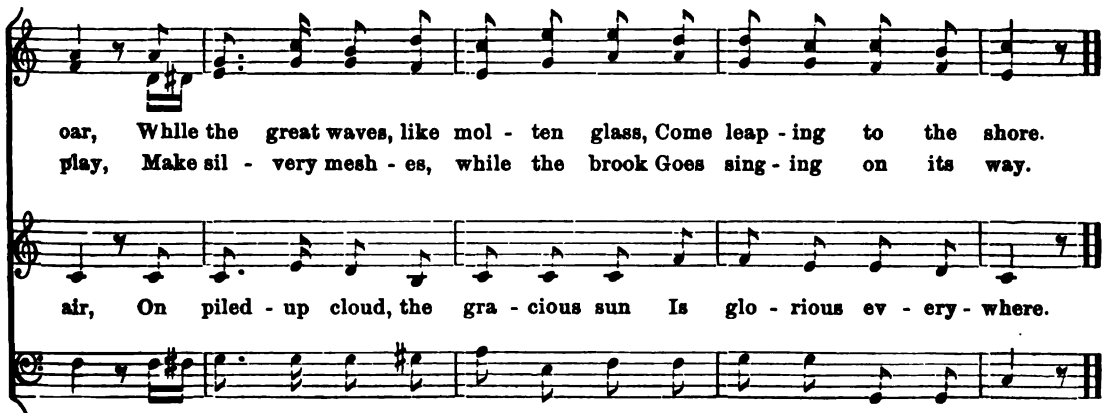
3. Oh yes! I love the sun - - shine; Like kind - ness or like



glen; I love it in the bus - y haunts Of town - im - pris - oned  
cool, Through mos - sy boughs and vein - ed leaves, How is it beau - ti -



mirth, Up - on a hu - man coun - ten - ance Is sun - shine on the  
men. I love it on the breez - y sea, To glance on sail and  
ful! How beau - ti - ful on lit - tle streams, Where sun and shade at




earth! Up - on the earth, up - on the sea, And through the crys - tal  
oar, While the great waves, like mol - ten glass, Come leap - ing to the shore.  
play, Make sil - very mesh - es, while the brook Goes sing - ing on its way.

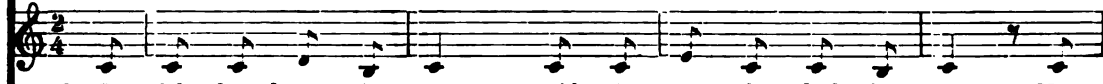
air, On piled - up cloud, the gra - cious sun Is glo - rious ev - ery - where.

MARY HOWITT.


## THE LITTLE MERMAID.



1. A pret - ty lit - tle mer - maid Lived un - der - neath the sea, She  
 2. She sang, come to the wa - ters, Oh, come with me and play; We'll



3. I fol - lowed not the mer - maid A - cross the darkening sea; Yet  
 4. And some - times in the sun - set, To me up - on the strand, Me -




sang a - mong the bil - lows, All day right mer - ri - ly,  
 chase the rain - bow dol - phins, And laugh the live - long day.



oft - en in the twi - light Comes back her voice to me,  
 thinks I see her beck - on, And kiss her jew - eled hand.




Like a wild duck swing - ing, Like a blue - bird sing - ing, All  
 I will show thee treas - ure, And no end of pleas - ure, Come



Like a pale star fall - ing, Like a spir - it call - ing, Her  
 'Tis a far sail glanc - ing, 'Tis one last beam danc - ing, But





day right mer - ri - ly—..... All day right mer - ri - ly.  
 laugh the live - long day—..... Come, laugh the live - long day.

voice comes back to me— Her voice comes back to me.  
 nev - er mer - maid's hand— But nev - er mer - maid's hand.

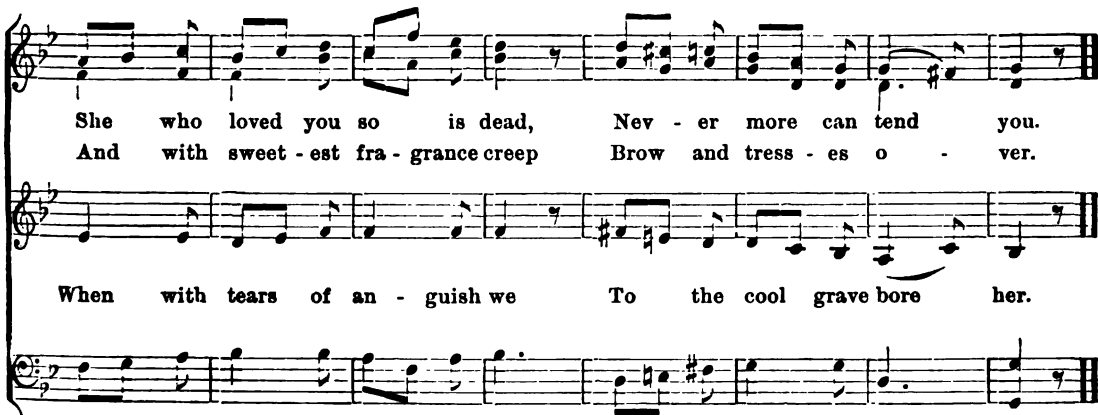
MRS. ANDERSON.

## LILIES WHITE AND ROSES RED.



1. Li - lies white and ros - es red,..... Earth - ward sad - ly bend you,  
 2. Gen - tly twine a - bout her sleep.... Bier and cof - fin cov - er,

3. Then too fade, as fa - ded she,..... Sum - mer's blue yet o'er her



She who loved you so is dead, Nev - er more can tend you.  
 And with sweet - est fra - grance creep Brow and tress - es o - ver.

When with tears of an - guish we To the cool grave bore her.

GERMAN, Tr.

## THE RAIN.

*Animato.*

1. Up in the an - cient roof - tree, Hid - ing a - mong the leaves,  
 2. Rush - ing down in a tor - rent, Wet - ting the farm - er's hay,

3. Fill - ing up the cis - terns Mak - ing the riv - ers flow,  
 4. Rain - drops, bless - ed rain - drops! Come ye fast or slow,

Toy - ing with sway - ing branch - es..... Danc - ing in mos - sy eaves  
 Just as the boys are try - ing.... To save and stow it a - way;

Bless - ing the droop ing corn - field And the patch where the mel - ons grow;  
 Bring - ing to our vis - ion..... Oft the prom - ised bow;

Mak - ing the soft - est mu - sic, Kiss - ing the win - dow pane;.....  
 Tear - ing to earth the vine - lets Climb - ing the cot - tage wall;.....

Wak - ing a bud of beau - ty • Where a with - ered leaf had been.  
 Gift of the great All - Fa - ther, Sent the world to cheer;.....



These are some of the frolics Of the gently fall - ing rain.  
 These are some of the mis - chiefs When the heav - y rain - drops fall.



Do - ing each lit - tle du - - ty With no thought of mur - mur - ing.  
 Hearts were sad with - out.... thee..... Earth were dry and sere.



Mrs. E. A. HARRIMAN.

## WHERE THE BEE SUCKS.



Where the bee sucks,... there lurk I; In a cow - slip's



Where the bee sucks,... there lurk I; In a cow - slip's



bell I lie; Where the bee sucks, there lurk I; In a cow-slip's



bell I lie; Where the bee sucks, there lurk I; In a cow - slip's



bell I lie; There I couch when owls do cry; On the bat's back

I do fly..... Af - ter sum - mer mer - ri - ly,

Mer - ri - ly, mer - ri - ly, shall I live now, Un - der the blos-som that hangs on the bough.

Mer - ri - ly, mer - ri - ly, shall I live now, Un - der the blossom that hangs on the bough.

SHAKESPEARE.



## GOOD NIGHT.

*Lento.*

1. Good night; Peace to all who taste of sor-row! Day now has-tens to its  
 2. Go to rest, Shut your eye-lids;— darkness fall-eth! Hushed are all the streets a -

3. Slumber sweet; Of your par - a - dise be dreaming! Who for love no peace can  
 4. Good night; Sleep ye till the morn-ing breaketh;— Sleep ye till an - oth - er

close, Bus - y toil - ing hands re - pose.. Till a - wakes the bright-eyed  
 round, Save the watchman's stil - ly sound, Night to all the wea - ry

find, Let him see a vis - ion kind, — Loved by his be - loved one  
 day, Calls to oth - er cares a - way; Fear ye not, — your Fa - ther

*dim. e rit.*

mor - row, Good..... night, Good..... night.  
 call - eth, "Go.... to rest!" "Go.... to rest!"

seem - ing; Slum - ber sweet! Slum - - ber sweet!  
 wak - eth; Good..... night, Good..... night.

TH. KÖRNER.

## THE FLOWERET OF THE HEATHER.

FRANZ ABT, arr.

1. So man - y love - ly flowers I see, That bloom in May's sweet  
 2. I see them with - er and de - cay, All through the spring-time

2. No Win - ter ere can do thee harm, How - ev - er cold the

weath - er, Yet on - ly one that pleas - es me— The on - ly one that  
 weath - er, Yet thou dost ev - er ver - dant stay— Yet thou dost ev - er

weath - er, For in my heart I'll keep thee warm— For in my heart I'll

pleas - es me, The Flow - eret of the heath - er, of the heath - -  
 ver - dant stay, My Flow - eret of the heath - er, of the heath - -

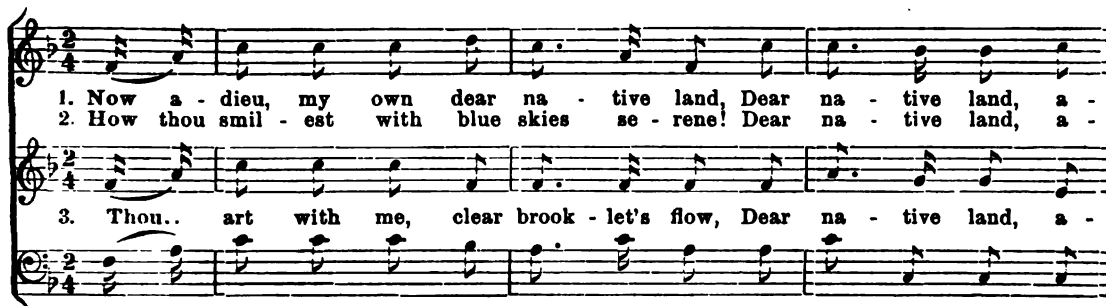
keep thee warm, Dear Flow - eret of the heath - er, of the heath - -

er, The Flow - eret of the heath - er— of the heath - - er.  
 er, My Flow - eret of the heath - er— of the heath - - er.

er, Dear Flow - eret of the heath - er— of the heath - - er.

VON FALLERSLEBEN.

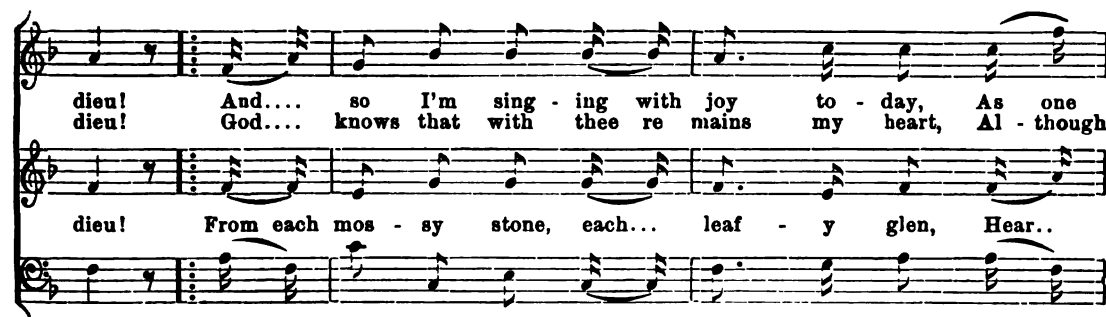
## ADIEU!



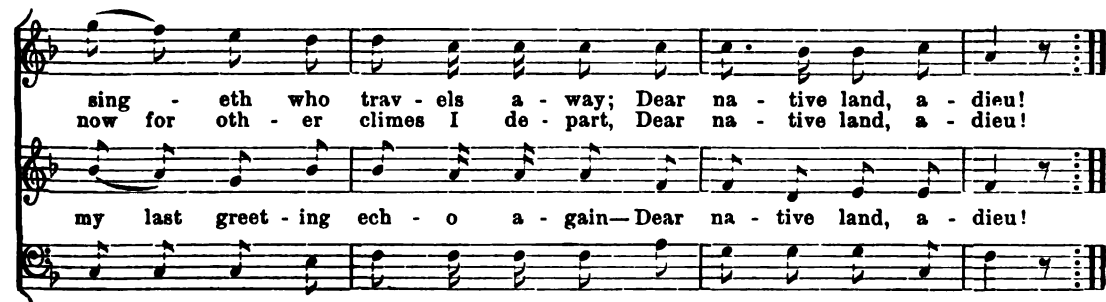
1. Now a - dieu, my own dear na - tive land, Dear na - tive land, a -  
 2. How thou smil - est with blue skies se - rene! Dear na - tive land, a -



3. Thou.. art with me, clear brook - let's flow, Dear na - tive land, a -  
 dieu! Soon.. I shall seek a for - eign strand, Dear na - tive land, a -  
 dieu! How thou greet - est me with mead - ows green! Dear na - tive land, a -



dieu! And.... so I'm sing - ing with joy to - day, As one  
 dieu! God.... knows that with thee re mains my heart, Al - though  
 dieu! From each mos - sy stone, each... leaf - y glen, Hear..

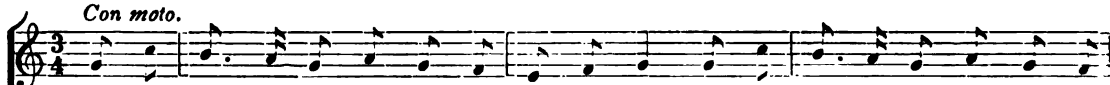


sing - eth who trav - els a - way; Dear na - tive land, a - dieu!  
 now for oth - er climes I de - part, Dear na - tive land, a - dieu!  
 my last greet - ing ech - o a - gain—Dear na - tive land, a - dieu!


Folk-Song.

## SPRING SONG.



GERMAN.

*Con moto.*



1. When the spring-tide comes and wakes the earth a - new, When the drift-ed snow dis - solves in  
 2. When the white-thorn shakes her blossoms to the ground, When the cuck - oo start - les all the




3. When the mead - ows wear their bri - dal wreath of flowers, When the birds are mak - ing nests in


pear - ly dew, When the brooks are flow - ing, And the flowers are blow - ing, Then, my  
 woods a - round, When the wild doves coo - ing, Tells of hap - py woo - ing, Then love



leaf - y bowers, Then I think I on - ly, Rest - less am and lone - ly, Lone - ly




heart, what long - ing stirs in you — Then, my heart, what long - ing stirs in you.  
 wakes, de - mand - ing to be crowned — Then love wakes, de - mand - ing to be crowned.



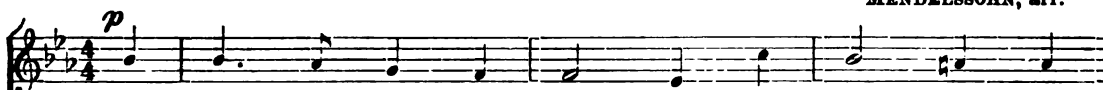
in this fair sweet world of ours — Lone - ly in this fair sweet world of ours.



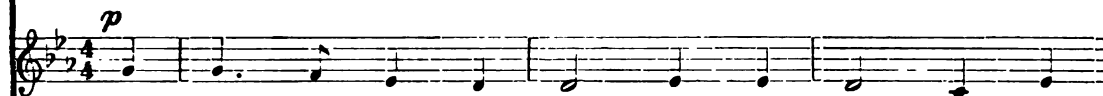
Folk-Song.

## THE PILGRIM'S SONG.

MENDELSSOHN, ARR.



1. Let noth - ing cloud thy glad - ness, With sad - ness; De -  
 2. What fills thy heart with sor - row? To - mor - row? Thou'rt



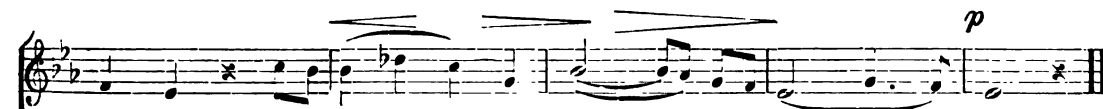
3. Serve God, o - bey, re - vere Him, And fear Him: Stand



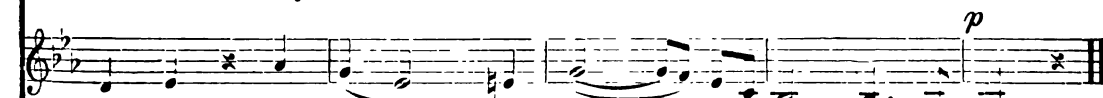
ni - als Thou must a - bide—Thou must a - bide; Thou'rt pu - ri - fied By  
 guid - ed: Heav'n cares for thee—Heav'n cares for thee; Thy wants will be Pro -



fast, man! What He de - crees—What He de - crees Must be and is The



tri - als— Thou'rt pu - ri - fied..... By tri - als.  
 vid - ed— Thy wants..... will be ..... Pro - vid - ed.



best plan— Must be..... and is..... The best..... plan.



PAUL FLEMING.

## BOAT SONG.

*Softly and tenderly.*

Arr. from MOZART.

*p*

1. Rock thee, my boat, on the glim-mer-ing bil-lows, Speed-ing a-far o'er the  
 2. And on the shore how the blos-som-ing hedg-es Ring with the night-in-gale's

3. Then will the sweet eyes a-gain spar-kle bright-ly, Then speak the voice that is

*p*

gold tin-ted sea,... Hear-est thou not how the bells of the cat-tle  
 ex-qui-site song!.. Will it the slum-ber-ing love now a-wak-en,  
 dear-est to me,... Then will our song full of rap-ture be ring-ing,

*mf*

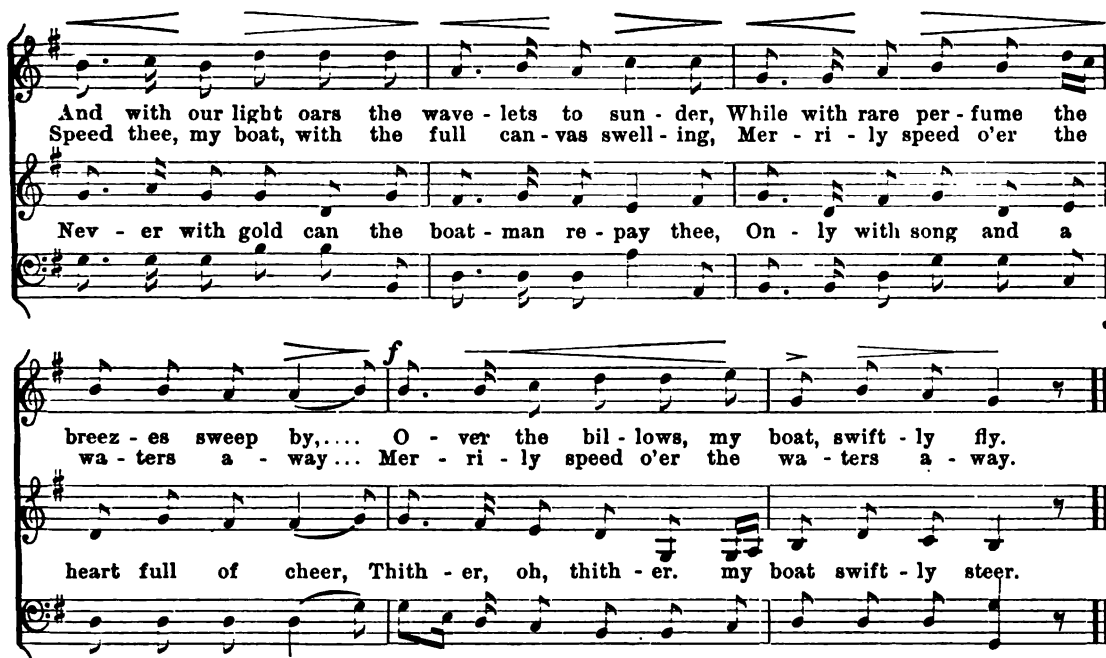
Ring out at home with their clear mel-o-dy? Sweet is it now o'er the  
 Which in my heart has been hid-den so long? Car-ry me back o'er the  
 When, O my boat, I shall bring her to thee. Thou, my com-pan-ion, that

*mf*

blue wa-ters glid-ing, Hes-pe-rus spark-ling to see in the sky,...  
 spray driv-ing bil-lows, Car-ry me back where my darl-ing doth stay,...  
 bear-est me on-ward, On to the shore and the home that's so dear,..

## BOAT SONG.

47



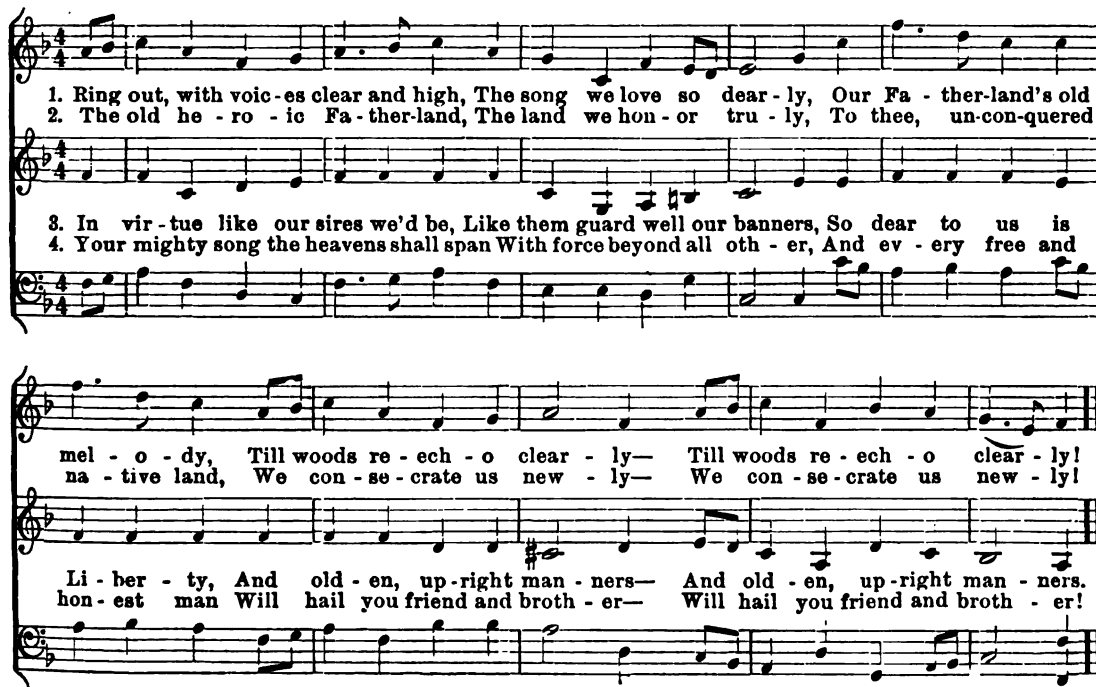
And with our light oars the wave - lets to sun - der, While with rare per - fume the  
Speed thee, my boat, with the full can - vas swell - ing, Mer - ri - ly speed o'er the

Nev - er with gold can the boat - man re - pay thee, On - ly with song and a

breez - es sweep by,.... O - ver the bil - lows, my boat, swift - ly fly.  
wa - ters a - way... Mer - ri - ly speed o'er the wa - ters a - way.

heart full of cheer, Thith - er, oh, thith - er. my boat swift - ly steer.

## RING OUT, WITH VOICES CLEAR AND HIGH.



1. Ring out, with voic - es clear and high, The song we love so dear - ly, Our Fa - ther - land's old  
2. The old he - ro - ic Fa - ther - land, The land we hon - or tru - ly, To thee, un - con - quered

3. In vir - tue like our sires we'd be, Like them guard well our banners, So dear to us is  
4. Your mighty song the heavens shall span With force beyond all oth - er, And ev - ery free and

mel - o - dy, Till woods re - ech - o clear - ly— Till woods re - ech - o clear - ly!  
na - tive land, We con - se - crate us new - ly— We con - se - crate us new - ly!

Li - ber - ty, And old - en, up - right man - ners— And old - en, up - right man - ners.  
hon - est man Will hail you friend and broth - er— Will hail you friend and broth - er!

MATTHIAS CLAUDIUS.

## O DREAM OF LOVE.

Arr. from AUBER'S "MASANIELLO."

*Allegro vivace.*

1. O dream of love's young day, Wil - ing my cares a - way, O dream of love's young day,  
 2. O dream of love's young day, Bid - ding me hope al - way, O dream of love's young day,

Stay with me for - ev - er, No more to sev - er While life re - main - eth!  
 Bide with me for - ev - er, No more to sev - er While life re - main - eth!

Words can-not tell what hap - pi-ness my heart doth sway. O dream of love's young day,  
 Words can-not tell what hap - pi-ness my heart doth sway..... O dream of love's young day,

Wil - ing my cares a - way, With all my heart I say, Thou, thou art so dear.  
 Bid - ding me hope al - way, With all my heart I say, Thou, thou art so dear.



## FORSAKEN!

KOSCHAT. Newly arr.

1. For - sak - en, for - sak - en, for - sak - en am I! Like a

2. A tree shades the hill - ock, where wild flow - ers creep, And....

The first system of musical notation for 'Forsaken!' is in 3/4 time, featuring a treble and bass staff. The melody is in D minor. The first line of music corresponds to the first two lines of the lyrics, which are numbered 1 and 2. The second line of music ends with a double bar line and a repeat sign.

stone by the way - side my shat - tered dreams lie;.... To the grave-yard I

there ne'er to wak - en, my be - lov - ed doth sleep; And there my heart

The second system of musical notation continues the melody. It features a treble and bass staff. The lyrics are written below the treble staff. The system ends with a double bar line and a repeat sign.

has - ten, so far, far a - way,.. And there low - ly kneel - ing, in de -

lin - gers, While sad - ly I sigh, And re - mem - ber with an - guish - for -

The third system of musical notation continues the melody. It features a treble and bass staff. The lyrics are written below the treble staff. The system ends with a double bar line and a repeat sign.

jec - tion I stay— And there low - ly kneel - ing, in de - jec - tion I stay.

sak - en am I! And re - mem - ber with an - guish - for - sak - en am I.

The fourth system of musical notation concludes the piece. It features a treble and bass staff. The lyrics are written below the treble staff. The system ends with a double bar line and a repeat sign.

GER. tr. by W. W. C.

## SLUMBER SONG.

C. M. VON WEBER, arr.

*Moderato.**p* SOPRANO.

1. Son of rest, oh friend - ly slum - ber, Now de -  
 2. Cease, ye wild birds, cease your sing - ing, Let the

*pp* 1ST & 2ND ALTO.

3. Breathe your cool - ness, west winds, o'er him; Rose - leaves

*pp* BASS.

scend on hill and plain, And with gen - tle  
 calm un - brok - en be, Though he shuns the

for his rest - ing heap! Gent - ly, branch - es,

*do.* *f* *p* *un poco. rit.*

in - fluence strength-en Wea - ry na - ture once a - gain.  
 o - pen sun - light, Child of in - no - cence is he.

bend a - bove him, Safe the son of peace to keep.

GERMAN, tr.

## THE GOOD COMRADE.

GERMAN.

*Alla marcia.*

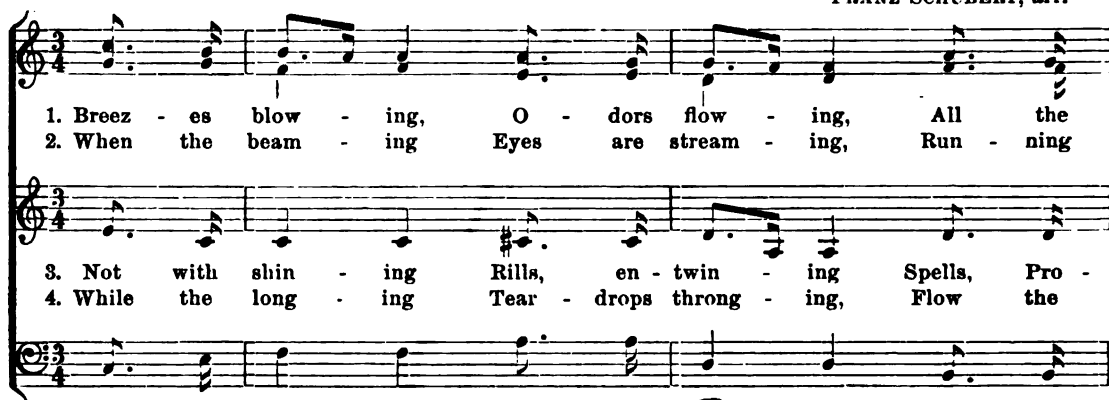
1. I once had a broth - er sol - dier, A com - rade true and tried; We  
 2. So swift a ball comes speed - ing, Is it for me or thee? Low  
 3. No more we'll march, O com - rade, To bat - tle side by side; My

marched at sig - nal giv - en, With step so blithe and e - ven, To  
 at my feet he's ly - ing, And as I watch him dy - ing, He  
 hand shall clasp thee nev - er, Yet thou re - main - est ev - er My

bat - tle side by.... side— To bat - tle side be.... side.  
 seems a part of.... me— He seems a part of.... me.  
 com - rade true and... tried— My com - rade true and... tried.

## PRAISE OF TEARS.

FRANZ SCHUBERT, arr.



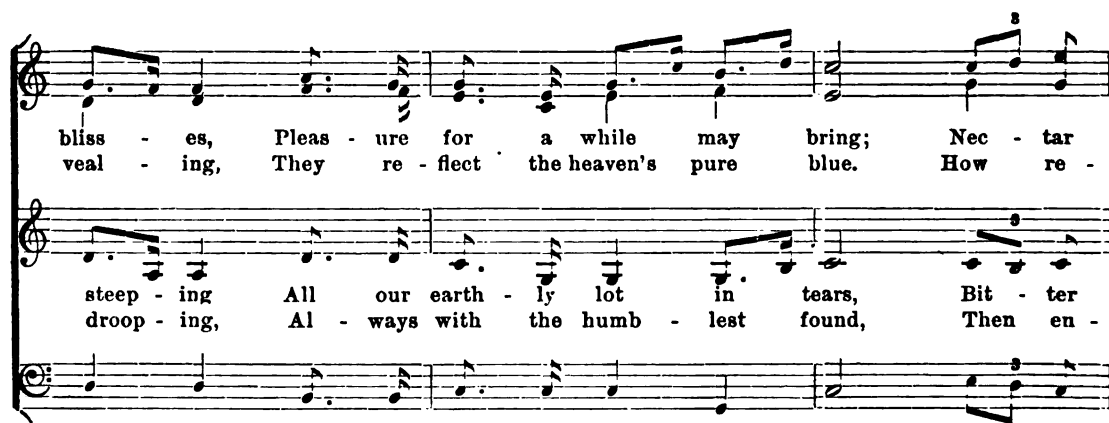
1. Breez - es blow - ing, O - dors flow - ing, All the  
 2. When the beam - ing Eyes are stream - ing, Run - ning

3. Not with shin - ing Rills, en - twin - ing Spells, Pro -  
 4. While the long - ing Tear - drops throng - ing, Flow the



charms of youth and spring, Sweet - est kiss - es, Yield - ing  
 o'er with sor - row's dew, Truth un - seal - ing, All re -

me - theus sought the spheres, But with weep - ing, Ev - er  
 rig - id world a - round, Mer - cy, stoop - ing, Aids the



bliss - es, Pleas - ure for a while may bring; Nec - tar  
 veal - ing, They re - flect the heaven's pure blue. How re -

steep - ing All our earth - ly lot in tears, Bit - ter  
 droop - ing, Al - ways with the humb - lest found, Then en -

treas - ures, Brim - ming meas - ures Play, with laugh and song their  
viv - ing, When the striv - ing Soul to calm - ness is sub -

swell - ing, Sad - ly tell - ing Of their source in mor - tal  
dur - ing, Thus en - sur - ing Sol - ace in our hearts of

part;.... But en - joy - ing Oft - en cloy - ing, Can it  
dued, ... As from show - ers Rise the flow - ers, So our

clay;.... Yet with bless - ing On - ward press - ing Us, o'er  
woe, ..... Though e - mo - tion Swell life's o - cean, Trust - ing

ev - er move the heart— Can it ev - er move the heart?  
cour - age is re - newed— So our cour - age is re - newed.

seas of love to stray— Us, o'er seas of love to stray.  
o'er its waves we go— Trust - ing o'er its waves we go.

A. W. VON SCHLEGEL.

## MAY IS HERE.

SOLO VOICES OR SEMI CHORUS.

KARL ECKER.

*mf* *p* *f* TUTTI.

1. Sweet May is here! Sweet May is here! And nev - er fair - er did appear! Sweet May is here, Sweet  
 2. Sweet May is here! Sweet May is here! And nev - er fair - er did appear! Sweet May is here, Sweet

3. Sweet May is here! Sweet May is here! And nev - er fair - er did appear! Sweet May is here, Sweet  
 4. Sweet May is here! Sweet May is here! And nev - er fair - er did appear! Sweet May is here, Sweet

*mf* *f* *p*

May is here, And nev - er fair - er did ap - pear! Sweet May.. is here! No  
 May is here, And nev - er fair - er did ap - pear! Sweet May.. is here! No

May is here, And nev - er fair - er did ap - pear! Sweet May.. is here! No  
 May is here, And nev - er fair - er did ap - pear! Sweet May.. is here! How

*p* *f*

bough where blossoms are not seen, No field that does not don its green, No flower that does not  
 breeze that does not fragrance bring, No bird that does not light-ly swing, And sing thro' meadow,

cloud up - on the heav-en's blue, That gives it not a deep - er hue, No sunbeam, but with  
 fills my heart with mer - ry cheer, To find such beau - ty far and near, Such per - fect joy de -

*mf* *f* *f rit.*

in - cense raise, As if to say; "Give God the praise!" To say, "Give God the praise!"  
 wood and air: "Wel - come, God's world so wondrous fair!" "Wel - come so won - drous fair!"

gold - en ray New glo - ry add - eth to the day— New glo - ry to the day.  
 void of care, And such sweet mu - sic ev - ery - where— And mu - sic ev - ery - where.

F. OFER.

## FRIENDSHIP.

KÖNIG.

*Lento. dolce.*

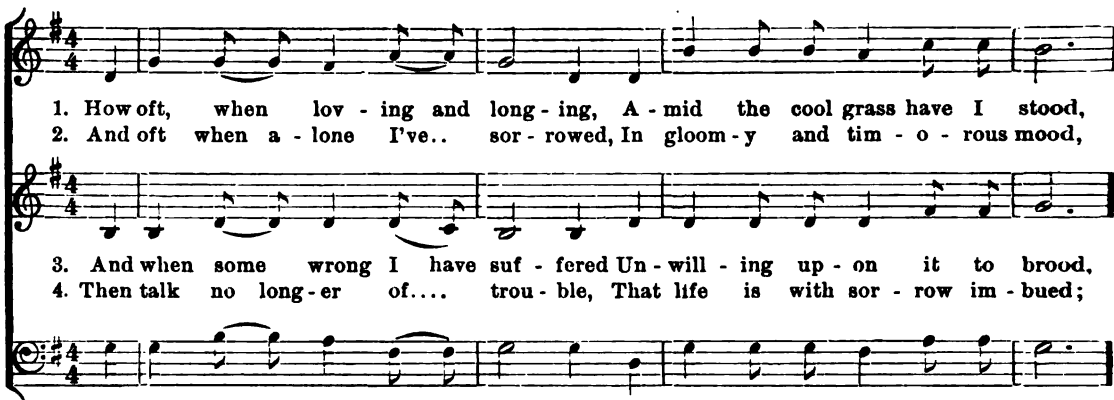
1. Not on - ly for this low - er world The ties of friend-ship be,... Soon  
 2. A - bove, where friendship has its source, No grief, no sor - row moves, There  
 3. Con - ge - nial souls, like ours that here The bliss of lov - ing know, Will  
 4. Come, bles - sed hope— to meet a - gain, And with us ev - er stay, And

as the cur - tain falls a - way, Its val - ue we shall see.  
 the full heart with joy o'er - flows, And ev - er, ev - er loves.  
 in the bet - ter land a - bove With pur - er rap - ture glow.  
 when we see our loved ones go, Wipe ev - ery tear a - way.

J. THOMAS. 1783.

## EVER SINGING.

Folk-Song.



1. How oft, when lov - ing and long - ing, A - mid the cool grass have I stood,  
 2. And oft when a - lone I've.. sor - rowed, In gloom - y and tim - o - rous mood,  
 3. And when some wrong I have suf - fered Un - will - ing up - on it to brood,  
 4. Then talk no long - er of.... trou - ble, That life is with sor - row im - bued;



And there would break in - to sing - ing— And there would break in - to  
 I.... then would break in - to sing - ing— I.... then would break in - to  
 At.. once I'd break in - to sing - ing— At once I'd.. break in - to  
 But.. quick - ly break in - to sing - ing— But quick - ly... break in - to



sing - ing, And all, and all.... would seem fair and good.  
 sing - ing, And all, and all.... would seem fair and good.  
 sing - ing, And all, and all.... would seem fair and..... good.  
 sing - ing, And all, and all.... will seem fair and..... good.

ADALBERT VON CHAMISSO, 1781—1838.



## FISHER'S SONG.

PRELUDE.  
Andante.

pp *cres.* *al*

*f* *ff* *dim.* *p*

*p*

1. Up and down, all day long, Life glides by us  
 2. Far from care, far from pain, Far from thoughts of

## FISHER'S SONG.

like our song, In our lit - tle fish - er boat, On the rest - less  
greed - y gain, Calm - ly, cheer - ful - ly we ride, O - ver life's tem -

The first system of the musical score for 'Fisher's Song'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

sea we float, Up and down, all day long, Life glides by us  
pest - uous tide, — Far from care, far from gain, Far from thoughts of

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are split across two lines. The piano part includes a piano (*p*) dynamic marking. The system concludes with a final melodic phrase in the vocal line and a corresponding piano accompaniment.

FISHER'S SONG.

59

*cres.* *rit e dim.* *a tempo.* *p*

like our song, Up and down, all day long, Life glides  
greed - y gain, Far from care, far from pain, Far from

*cres.* *rit e dim.* *a tempo.*

*sempre.* *p* *rall.* *pp* *D.C.*

by us like a song.  
thoughts of greed - y gain.

*sempre.* *p* *rall.* *pp* *D.C.*

Ger. tr. by C. F. BROOKS.

*dim e rall.* *pp*

## RED LEAVES.

*Allegretto.*

E. STIRLING.

Red leaves are fall - ing on the ground, The wind no more is still *f* The wheat....

2. The fall of leaves a sad - ness flings O'er hearts how - ev - er gay, *f* They, They, like.....

wheat is gath - ered to the store, That waved on yon - der hill; *p* Red

.... like the friend - ship oft - en nursed, On earth soon fade a - way; The

....

leaves are fall - ing to the ground, The wind no more is still, The

fall of leaves a sad - ness flings O'er hearts how - ev - er gay, They,

wheat is gath - ered to the store, That waved on yon - der hill; *f* *p* The

like the friend - ship oft - en nursed, On earth soon fade a - way; *f* *p* But

sum - mer birds have flown a - way, The sky is grey and pale, The  
as the sun that sinks at eve, Ap - pears to gild the dew, So

mists are hang - ing round the moon, Most chil - ly is the vale. Red  
shall we all, though fad - ed once, Live af - ter - wards a - new. Red

leaves are fall - ing on the ground, The wind no more is still— Red  
leaves are fall - ing on the ground, The wind no more is still— Red

leaves are fall - ing on the ground, The wind no more is still.  
leaves are fall - ing on the ground, The wind no more is still.

F. G. LEE.

## THE HUNTER.

A. RUBINSTEIN.

SOPRANO.  
*Allegro.*

1. Maid - ens fair.... in sum - mer hours,... In sweet  
 2. Now a laugh - ing maid..... is twin - ing That bright  
 3. Sud - den - ly..... they hear..... with ter - ror, Bay - ing

MEZZO-SOPRANO.

*f*

mead - ows seek.. for flow - ers, Man - y a beau - teous blos - som find - ing,  
 wreath 'mid tress - es shin - ing, Now be - neath the trees they're sit - ting,  
 hounds come quick - ly near - er, But ere they have time for hid - ing,

*p*

Now a gar - a gar - land fair they're wind - ing.  
 Now a gar - land fair they're wind - ing, fair they... are wind - ing.  
 Watch - ing birds and shad - ows flit - ting.  
 Watch - ing birds and shad - ows flit - ting and shad - ows flit - ting.  
 Swift - ly comes a hun - ter rid - ing.  
 Swift - ly comes a hun - ter rid - ing, a hun - ter rid - ing.

*f*

THE HUNTER.

63

Comes, a gal - lant steed..... be - strid - ing, Hun - ter

Hun - ter

*f*

This system contains the first musical staff with a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Comes, a gal - lant steed..... be - strid - ing, Hun - ter'. The piano accompaniment starts with a forte (*f*) dynamic and features a series of chords and moving lines in both hands.

bold,.. so swift - ly rid - ing; To the maid his love is giv - en,

bold, so swift - ly rid - ing; To the maid his love is giv - en,

*p*

This system contains the second musical staff. The vocal line continues with the lyrics 'bold,.. so swift - ly rid - ing; To the maid his love is giv - en,'. The piano accompaniment continues with a piano (*p*) dynamic, featuring a series of chords and moving lines in both hands.

And the dogs a - way are driv - - - en.

And the dogs a - way are driv - en—dogs a - way.... are driv - en.

*f*

This system contains the third musical staff. The vocal line continues with the lyrics 'And the dogs a - way are driv - - - en.' and 'And the dogs a - way are driv - en—dogs a - way.... are driv - en.' The piano accompaniment continues with a forte (*f*) dynamic, featuring a series of chords and moving lines in both hands.

FOLK-SONG.

## IN A GONDOLA.

*Allegretto.* *p*

1. Slow - ly o'er the rip - pling tide.....  
 2. As we on - ward, on - ward go,.....

*p*

3. But the sol - emn mid - night hour.....

*p*

In our gon - do - la..... we glide, While a - bove the  
 Ah, what hap - pi - ness .... we know! All the dis - cord

Faint - ly tolls from dis - tant tower, Som - ber shad - ows



still... la - goon Bright - ly shines the cres - cent moon,  
 of .... the day By the sea - winds swept a - way,

'gin.... to creep slow - ly o'er the moan - ing deep,

The first system of the musical score for 'In a Gondola'. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

## Solo.

Sil - ver - ing with ma - gic ray.... Spire and dome up - on our way,...  
 Ev - ery wrong that frets the mind.. Ev - ery grievance left be - hind,..  
 And the gath - ering clouds will soon.. Veil from sight the cres - cent moon,

The solo section of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature remains two flats, and the time signature is 4/4. The lyrics are written below the vocal line.

*cres.*

And the ti - ny waves that break..... Foam - ing - ly a - long our wake,  
 Per - fect rest for thee and me..... Love's un - brok - en har - mo - ny;  
 Ere is lost its cheer - ing ray,..... Home - ward now we take our way,

The crescendo section of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature remains two flats, and the time signature is 4/4. The lyrics are written below the vocal line.

With no sound, a - far or near. But the song of gon - do - lier—  
 And no sound, a - far or near, But the song of gon - do - lier—

With no sound, a - far or near, But the song of gon - do - lier—

*p*

*dim.* *pp*  
 But the song of gon - do - lier.  
 But the song of gon - do - lier.

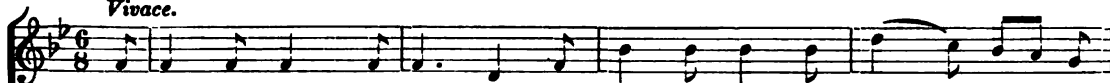
*dim.* *pp*  
 But the song of gon - do - lier.

*dim.* *ff* *pp*

W. W. CALDWELL.

## HUNTER'S SONG.


GERMAN.

*Vivace.*



1. From sun - rise un - til gloam - ing, The wild wood through I'm roam - ing, A  
2. Now thro' the for - est shad - ows, And now o'er sun - ny mead - ows, I




hun - ter bold and free — A hun - ter bold and free..... The  
wan - der all the day — I wan - der all the day..... And




sunk in - to the west — Has sunk in - to the west..... I



wa - ry game to fol - low Thro' copse and fer - ny hol - low, This  
like one mo - ment's beat - ing, The hours are swift - ly fleet - ing, The



lay me down to slum - ber, With - out a care or cum - ber, And




## HUNTER'S SONG.



is the life for me,..... This is the life for me.  
while I chase my prey,..... The while I chase my prey.

peace - ful - ly I rest,..... And peace - ful - ly I rest.



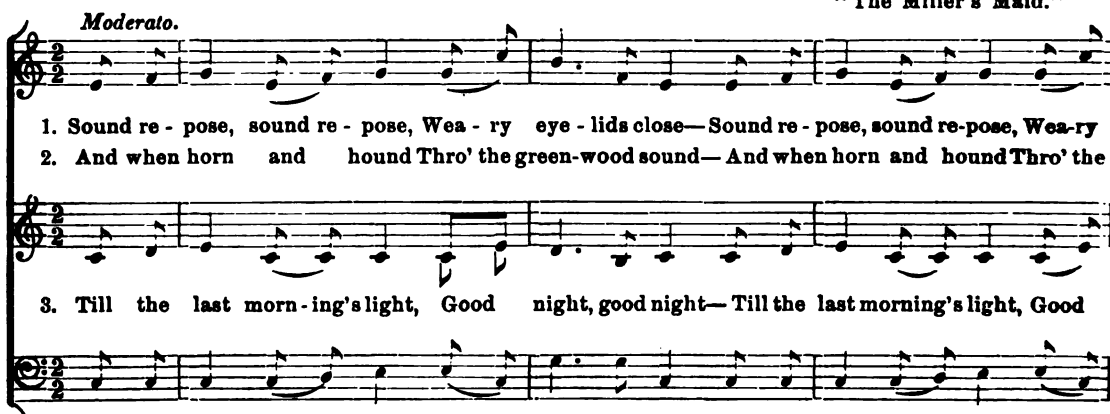
Hal - li, .. Hal - loh, Hal - li, .. Hal - loh! This is the life for me!  
Hal - li, .. Hal loh, Hal - li, .. Hal - loh! The while I chase my prey.

Hal - li, .. Hal - loh, Hal - li, .. Hal - loh! And peace - ful - ly.... I rest.

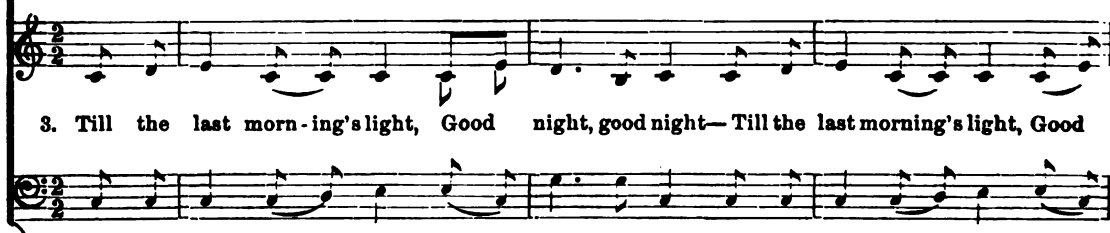
## THE BROOK'S LULLABY.

Arr. from SCHUBERT'S  
"The Miller's Maid."

*Moderato.*



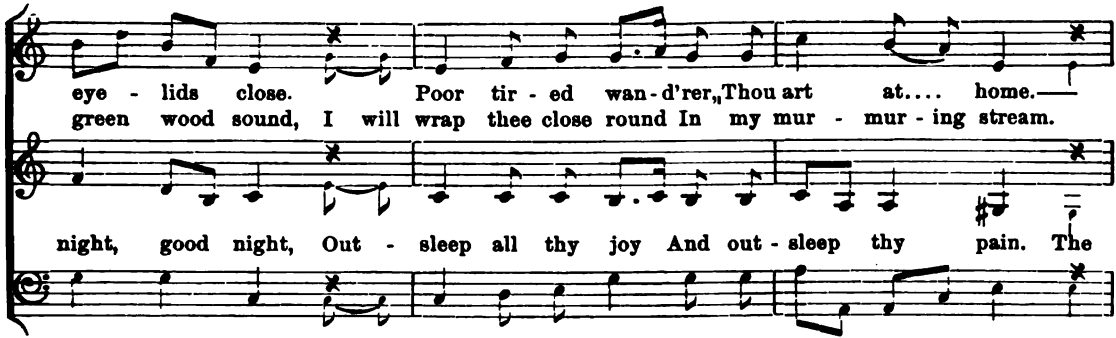
1. Sound re - pose, sound re - pose, Wea - ry eye - lids close—Sound re - pose, sound re - pose, Wea - ry  
2. And when horn and hound Thro' the green-wood sound— And when horn and hound Thro' the



3. Till the last morn - ing's light, Good night, good night— Till the last morning's light, Good

THE BROOK'S LULLABY.

69



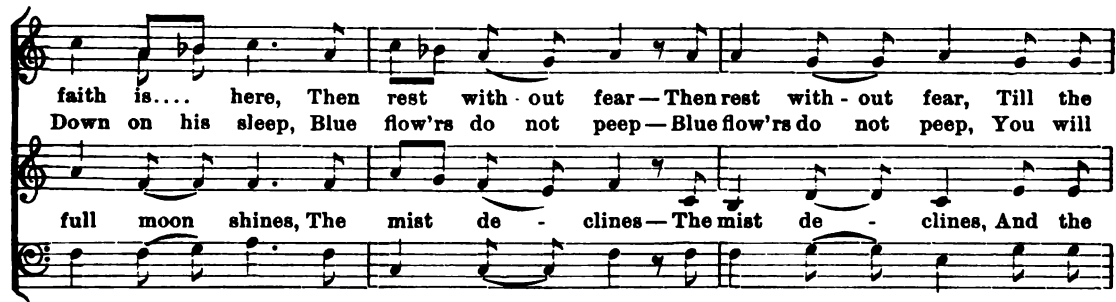
eye - lids close. Poor tir - ed wan-d'r'er, Thou art at... home.—  
green wood sound, I will wrap thee close round In my mur - mur - ing stream.

night, good night, Out - sleep all thy joy And out - sleep thy pain. The



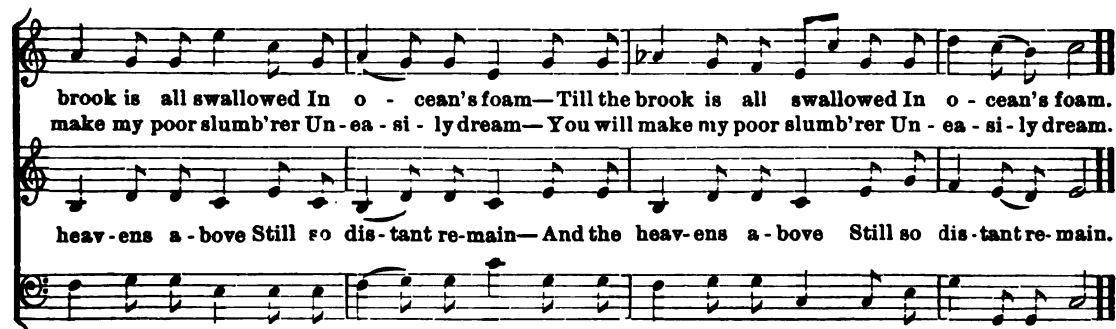
True faith is here— True faith is.... here, Then rest with-out fear— True  
Down on his sleep, Down on his sleep, Blue flow'rs do not peep.

full moon shines— The full moon shines, The mist de - clines— The



faith is.... here, Then rest with-out fear— Then rest with-out fear, Till the  
Down on his sleep, Blue flow'rs do not peep— Blue flow'rs do not peep, You will

full moon shines, The mist de - clines— The mist de - clines, And the



brook is all swallowed In o - cean's foam— Till the brook is all swallowed In o - cean's foam.  
make my poor slumb'r'er Un - ea - si - ly dream— You will make my poor slumb'r'er Un - ea - si - ly dream.

heav - ens a - bove Still so dis - tant re - main— And the heav - ens a - bove Still so dis - tant re - main.

WILHELM MÜLLER.

## THE VILLAGE WEDDING.

*Allegretto, con moto.*

VON FLTOW, arr.

*p*

Gai - ly sounds the joy - ous ring - ing Of the vil - lage wed - ding bells,

Gai - ly sounds the joy - ous ring - ing Of the vil - lage wed - ding bells,

And the maid - ens, mer - ry sing - ing, Of the joy their sound foretells. Vil - la - gers in

And the maid - ens, mer - ry sing - ing, Of the joy their sound foretells. Vil - la - gers in

gay at - tire; Loud - ly cheer the youth - ful bride; Her sweet grac - es they ad - mire

gay at - tire; Loud - ly cheer the youth - ful bride; Her sweet grac - es they ad - mire,

*p*

All wish her a fu - ture bright! Gai - ly sounds the joy - ous ring - ing, Of the vil - lage

All wish her a fu - ture bright! Gai - ly sounds the joy - ous ring - ing, Of the vil - lage

wed-ding bells, And the maid-ens, mer - ry sing - ing Of the joy their sound fore tells. The

wed-ding bells, And the maid-ens, mer - ry sing - ing Of the joy their sound fore-tells. The

This system consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains the melody for the first vocal part. The middle staff is a treble clef with the same key signature and time signature, containing the melody for the second vocal part. The bottom staff is a bass clef with the same key signature and time signature, containing the bass line. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff. The system ends with a double bar line.

lads, in all their Sun-day's best, Are danc - ing on the green, The fid - lers get no

lads, in all their Sun-day's best, Are danc - ing on the green, The fid - lers get no

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mo - ment's rest, And naught but joy is seen— Come and lis - ten, Come and lis -

mo - ment's rest, And naught but joy is seen— Come and lis - ten, Come and lis -

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ten to the joy - ous, To the mer - ry wed - ding bells.....

ten to the joy - ous, To the mer - ry wed - ding bells.....

This system consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains the melody for the first vocal part. The middle staff is a treble clef with the same key signature and time signature, containing the melody for the second vocal part. The bottom staff is a bass clef with the same key signature and time signature, containing the bass line. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff. The system ends with a double bar line.

## SOFTLY NOW THE SHADOWS FALL.

*Molto tranquillo.*

L. B. MARSHALL.

1ST &amp; 2ND SOPRANO.

*p*

1. Soft - ly now the shad - ows fall, Twi - light  
 2. Light - ly in its gar - den bed, Hangs each  
 3. Deep - er now the dark - ness falls, Faint - er

ALTO.

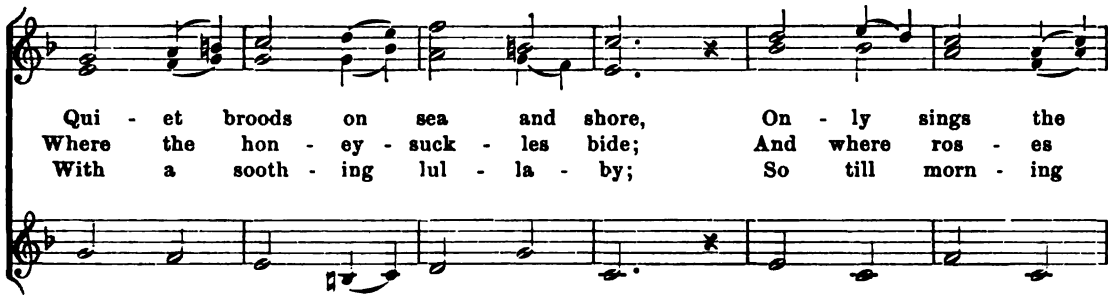
gath - ers o - ver all, While a - bove yon  
 flower its nod - ding head, While up - on the  
 now the brook - let calls, And the winds a -

wood a - far Bright - ly shines the Eve - ning  
 Sum - mer air, Fra - grance hov - ers here and  
 cross the deep, With a gent - ler mur - mur

*p*

Star. All the noise of day is o'er,....  
 there, Tell - ing where the vio - lets hide,....  
 creep, Or in leaf - y cov - erts die,.....





Qui - et broods on sea and shore,      On - ly sings the  
Where the hon - ey - suck - les bide;      And where ros - es  
With a sooth - ing lul - la - by;      So till morn - ing



brook - let near,      On - ly rus - tling leaves we hear.  
feel a - new,      On their leaves the cool - ing dew.  
brings a - gain,      Gold - en light to hill and plain.



Rest, dear heart, from troub - le free,..... Peace - ful may thy  
Rest, dear heart, from troub - le free,..... Peace - ful may thy  
Rest, dear heart, from troub - le free,..... Peace - ful may thy



*dim.*      *p*      *dim. e rit.*  
slum - bers be— Peace - ful may thy slum - bers be.  
slum - bers be— Peace - ful may thy slum - bers be.  
slum - bers be— Peace - ful may thy slum - bers be.

## THE DAWN OF DAY.

*f* Allegro.  
SOPRANO.

S. REAY.



1. Come and watch the day - light dawn - ing O'er the moun - tains bleak and  
2. Come, thy foot should ne'er be wea - ry, Nev - er tired thy wake - ful  
ALTO.



3. Come, the lark has left the mead - ow, Now he soars be - yond our  
BASS.



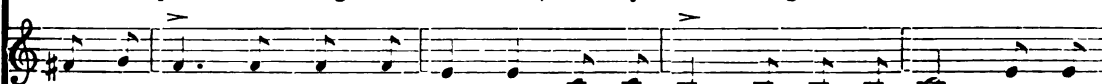
- gray, Come and see the pur - ple morn - ing Tinge their sum - mits far a - way.  
eye, Earth should ne'er seem dark or drear - y, When the morn - ing gilds the sky.



- sight, Far a - way from mist and shad - ow, Sing - ing in a world of light.



- Gai - ly sounds the voice of glad - ness O'er the vale and thro' the grove, Not one  
Birds shall plume their wings be - side thee, Gai - ly war - bling o - ver head, Sun - beams



- Come and see what forms of glo - ry Spring to life in morn - ing's ray, Come and



THE DAWN OF DAY.

75

*dim.* *rall.*

sin - gle note of sad - ness Tells of aught but peace and love.  
 though the green leaves guide thee, Where thy steps may safe - ly tread.

hear, the joy - ful sto - ry Na - ture tells at dawn of day.

*pp* Tra la..... la la, tra..... la la tra..... la la la tra la tra

Tra la la la la, tra la la la tra la la la tra la la tra *mf*

*poco cres.*

Tra la la la la, tra la la la, tra la la la, tra la la, tra

Tra la tra la tra la tra la tra

*ritard.*

la..... la la tra..... la la tra la..... la la, tra la.

la la la la tra la la, tra la, tra la.

la la la la tra la la tra la *ff* tra la.

la tra la, tra la, tra la.

## HUNTING THE HARE.

ROUND.

HENRY PURCELL. 1658-1695.

*Moderato.*

1. Sir, pray be so good, Have you seen a boy

2. There he goes, hark, hark a-way! He bursts a-cross the o-pen heath, We'll

3. Oh, I'm spent, I've lost my breath! I'll lie down here and watch them pass; They

Run - - - ning like a hare to - wards the wood? 2.

run him down be - fore he hides be - neath the wood. 3.

lit - tle think a boy can hide in a tuft of.... grass. 1.

## COME, MIRTH.

ROUND.

STEPHEN PAXTON. —1787.

1. Come, Mirth, thou foe to sigh-ing, Bring all thy joc-und train, All thy

2. Bring all thy blest com-pan-ions, Poor mor-tals' kind-est friends, Bring

3. And lead with thee Con-tent-ment, Thy own twin sis-ter true, Each the



bliss im - part to each sad, heav - y heart, And ban - ish care and pain.

ro - sy Health, the tru - est wealth, That Tem - per - ance at - tends.

hap - py child of a mind un - de - filed, That en - vy nev - er knew.

# HEAR ME, O LORD.

CANON, Three in One.



Hear me, O Lord,

Hear me, O Lord, and let my cry.....

Hear me, O Lord, And let my



and let my cry..... come to Thee, to..... Thee.

.... come to Thee, Hear me O Lord, Lord hear me.

cry..... come to Thee, Hear me, O hear, O Lord.

## HOW GREAT IS THE PLEASURE.

ROUND.

HENRY HARRINGTON, M. D.

1. How great is the pleas - ure, how sweet the de -

2. How great is... the.. pleas - ure, how.... sweet the.. de -

3. Sweet, sweet, how sweet the de -

2. light, When soft love and mu - sic to - geth - er u - nite.

3. light, When love, soft love, and mu - sic u - nite.

1. light, When har - mo - ny, sweet har - mo - ny and love.. do u - nite.

## LET HYMNS OF PRAISE.

CANON.

DR. WM. HAYES.

Let hymns of praise.

Let hymns of praise..... to heav'n as - cend..... to God our

Let hymns of praise to

to heav'n as - cend, to heav'n as - cend.

Fa - ther, God our Friend, to God.... our Friend—Let hymns of

heav'n as - - - cend..... as - cend.  
Let

## WANDERER'S EVENING SONG.

A. RUBINSTEIN.

SOPRANO.

*Moderato.*

MEZZO-SOPRANO.

Night her man - tle fling - ing, Hides the mountain peak;

*Ped.* \* *p*

This system contains the first vocal and piano staves. The Soprano part has a whole rest. The Mezzo-Soprano part begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359,

fling - - - ing, Hides the mountains moun - - tain peak; Wea - ried out with

Night her man-tle fling - ing, Hides the mountain peak;

sing - - - ing, Birds..... their nests must seek, Rus-ling leaf I

Wearied out with sing-ing, Birds..... their nests must seek, Rustling

hear not All the for - est through, Some-where, wan-d'r'er,

leaf I hear not All the for - est through, Some-where, wan - d'r'er

*cres.*

*cres.*

*mf*

*mf*



First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are: "fear..... not, There is rest for you,..... Some-where, wan-d'r'er". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. A dynamic marking of *p* (piano) is placed above the second measure of the piano part.

fear..... not, There is rest for you,..... Some-where, wan-d'r'er

*p*

fear... not, There is rest for you, Some-where, wan - d'r'er

Second system of the musical score. The vocal line continues with the lyrics: "fear not, There is rest..... for you." and "fear not, There is rest for you." The piano accompaniment continues with similar patterns, including a dynamic marking of *p* (piano) in the right hand.

fear not, There is rest..... for you.

fear not, There is rest for you.

*p*

Third system of the musical score. The vocal line concludes with the lyrics: "fear not, There is rest..... for you." The piano accompaniment features a final melodic flourish in the right hand and a sustained bass line in the left hand. A dynamic marking of *pp* (pianissimo) is placed above the piano part.

fear not, There is rest..... for you.

*pp*

## FORTH TO THE BATTLE.

*In March Time.*

WELSH MELODY.

1. Forth to the bat - tle! On - ward to the fight! Swift as an ea - gle in his flight;  
 2. Winds that float o'er us, Bid thy ty - rant quail, Ne'er shall his ruf - fian bands pre - vail,  
 § Heav - en our arms with con - quest bless, All our bit - ter wrongs re - dress;

Let not the sun - light o'er our path-way close, Till we o'er-throw our Sax - on foes.  
 Morn - ing shall view us fet - ter - less and free; Slaves ne'er shall Cym-ry's chil-dren be.  
 Strike the... harp! A - wake the.. cry! Val - or's.. sons fear not to die. FINE.

SOPRANO SOLO.

Strong as yon - - - der foam - - - ing tide,.....  
 Tramp, tramp, tramp, Tramp, tramp, tramp, Tramp, tramp, tramp, tramp, Tramp, tramp, tramp,

Rush - - ing down the moun - - - tain side.....

Tramp, tramp, tramp, Tramp, tramp, tramp, Tramp, tramp, tramp, Tramp, tramp, tramp,

Be ye read - - y sword..... and spear,.....

Tramp, tramp, tramp, Tramp, tramp, tramp, Tramp, tramp, tramp, Tramp, tramp, tramp,

Pour up - on, Pour up - on the spoil - er near.

Tramp, tramp, tramp, Tramp, tramp, tramp, Tramp, tramp, tramp, Tramp, tramp, tramp.

D.C.

# TYROLESE CHORUS, FROM "WILLIAM TELL."

ROSSINI, arr. by HATTON.

*Allegretto.* *p*

Swift as the bird.... in sum-mer

*p* *Sempre staccato.*

Swift as bird from leaf-y bow - er, Flies to meet the

*p*

Swift as bird from leaf-y bow - er, Flies to meet the

*p*

sky..... with fai-ry feet.... oh maiden fly.....

golden show-er, That to meet her and to greet her The re-splen-dent sun out-pour-eth

golden show-er, That to meet her and to greet her The re-splen-dent sun out-pour-eth

TYROLESE CHORUS.

85

Thy ra - diant glanc - es Our

When the morn - ing shines on high, Thy ra - diant glanc - es Our

When the morn - ing shines on high, Thy ra - diant glanc - es Our

pleas - ure en - hanc - es, Thy joy - ous danc - es The

pleas - ure en - hanc - es, Thy joy - ous danc - es The

pleas - ure en - hanc - es, Thy joy - ous danc - es The

breez - es out - vie.....

breez - es out - vie, Like bird from leaf - y bow - er, When the sun re -  
*Sempre staccato.*

breez - es out - vie, Like bird from leaf - y bow - er, When the sun re -

..... Swift as the

splendent shines on high. Swift as bird from

splendent shines on high. Swift as bird from

bird.... in summer sky..... With fai-ry

leaf-y bow - er Flies to meet the gold-en show - er, That to greet her

leaf-y bow - er Flies to meet the gold-en show - er, That to greet her

The musical score for the first system consists of five staves. The top staff is a vocal line in G major (one sharp) with a treble clef, featuring a melodic line with a long note on 'bird' and a phrase 'in summer sky' followed by a dotted line and 'With fai-ry'. The second and third staves are vocal lines with lyrics 'leaf-y bow - er Flies to meet the gold-en show - er, That to greet her'. The fourth and fifth staves are piano accompaniment in G major, with the right hand playing chords and the left hand playing a simple bass line.

feet,.... oh, maiden, fly..... Swift as the

The re-splen - dent sun out-pour - eth, When the morn - ing shines on high—

The re-splen - dent sun out-pour - eth, When the morn - ing shines on high—

The musical score for the second system consists of five staves. The top staff is a vocal line in G major with a treble clef, featuring a melodic line with a long note on 'feet' and a phrase 'oh, maiden, fly' followed by a dotted line and 'Swift as the'. The second and third staves are vocal lines with lyrics 'The re-splen - dent sun out-pour - eth, When the morn - ing shines on high—'. The fourth and fifth staves are piano accompaniment in G major, with the right hand playing chords and the left hand playing a simple bass line.

bird..... Oh maiden fly..... Swift as a

Swift as bird from leaf - y bow'r, Flies to meet the gold-en show'r,

Swift as bird from leaf - y bow'r, Flies to meet the gold-en show'r,

bird..... oh maiden fly,..... Thy

Swift as bird from leaf - y bow'r, Flies to meet the gold-en show'r Thy

Swift as bird from leaf - y bow'r, Flies to meet the gold-en show'r Thy



TYROLESE CHORUS.

89

ra - diant glanc - es Our pleas - ure en - hanc - es, Thy

ra - diant glanc - es Our pleas - ure en - hanc - es, Thy

ra - diant glanc - es Our pleas - ure en - hanc - es, Thy

joy - ous danc - es The breez - es out - vie.

joy - ous danc - es The breez - es out - vie.

joy - ous danc - es The breez - es out - vie.

joy - ous danc - es The breez - es out - vie.

## BEHOLD THE MORN.

BARCAROLLE.

FROM AUBER'S "MASANIELLO."

*Allegretto.*

SOLO.

1. Be - hold..... the morn in splen-dor wak - eth,  
 2. Our time will come; in si - lence bide we

Pre - pare your boats..... we'll soon set sail, If  
 ..... Some day..... a dar - ing deed we'll do; Have a

storm - - y cloud our way o'er-tak - - eth, Brave - ly stem.....  
 heart..... for what may be-tide ye, Craft a - lone.....

.... 'gainst the an - gry gale, Put off, our course we know full well, Be wa - - ry, speak  
 .... can the yoke un - do. Put off, our course we know full well, Be wa - - ry, speak

*f* *p* *sf* *p* *pp*

low, The fu - ture none could yet fore-tell, Be wa - - - ry, speak  
low, The fu - ture none could yet fore-tell, Be wa - - - ry, speak

The first system of the musical score for 'Behold the Morn!'. It features a vocal line and a piano accompaniment. The vocal line has two staves, with the lyrics 'low, The fu - ture none could yet fore-tell, Be wa - - - ry, speak' written below. The piano accompaniment consists of two staves with chords and moving lines.

low,..... But time and tide will safe - ly bear us  
low,..... But time and tide will safe - ly bear us

The second system of the musical score. The vocal line continues with the lyrics 'low,..... But time and tide will safe - ly bear us'. The piano accompaniment continues with chords and moving lines.

through..... But time..... and tide will safe - ly bear us  
through..... But time..... and tide will safe - ly bear us

The third system of the musical score. The vocal line continues with the lyrics 'through..... But time..... and tide will safe - ly bear us'. The piano accompaniment continues with chords and moving lines. A dynamic marking 'sf' is present in the piano part.

through Be wa - - - ry, speak low. Be wa - - ry, speak  
through Be wa - - - ry, speak low. Be wa - - ry, speak

The fourth system of the musical score. The vocal line continues with the lyrics 'through Be wa - - - ry, speak low. Be wa - - ry, speak'. The piano accompaniment continues with chords and moving lines. Dynamic markings 'pp' are present in the piano part.

CHORUS.

low..... Put off, our course full well we know, Be wa - - ry, speak low; The

Put off, our course full well we know, Be wa - - ry, speak low; The

*pp* *p*

But time and

fu - ture none could yet fore-tell, Be wa - - ry speak low. But time and

fu - ture none could yet fore-tell, Be wa - - ry speak low. But time and

*pp* *p*

tide will safe - ly bear us through. Yes, time and tide will safe - ly bear us  
 tide will safe - ly bear us through. Yes, time and tide will safe - ly bear us  
 tide will safe - ly bear us through. Yes, time and tide will safe - ly bear us

through.  
 through.  
 through.

## A SUMMER DAY.

JAMES J. MCCABE.

*Allegro.*  
*mf*

Deep down be-side the tan-gled sedge, be-side the tan-gled sedge be-

*mf*

*f* The mea-dow lark, mea-dow lark sings all day, The  
*p* side the tan-gled sedge, The mea--dow lark sings all the day, The  
*f* *p*

meadow lark, meadow lark sings all day.

mea-dow lark sings all the day, And bursts at times from out the hedge, The  
*f*

chat-ter, chat-ter, chat-ter, chat-ter, And  
*p*

mim-ic chat, chat, chat, chat, chat-ter, chat-ter, chat, chat, chat-ter of the jay.  
*p* *mf*

mim--ic, mim--ic, mim-ic,

here and there a wand'ring note.  
*mf*

A wand'r-ing note, A crick-et's chirp comes  
*f* *p*

sweet and clear, so sweet and clear, So sweet and clear, *f* Where

dream - - - y mists..... of sum - - mer float..... Up - on the grassy

dream - y mists of sum - mer float, Up - on the grass - y mere, Up - on the grassy

Where dreamy mists of sum - mer float, Up - on the grassy

mere at noon, Up - on the grass - y mere at noon, Up - on the grass - y mere, up - on the *rit - - e - - dim.*

Up -

*Allegretto. mf*

*Fine.* grass - - - y mere. A - far a - way be - low the hill, I

on the grass - y mere. *mf*

see the nois - y mill wheel go, The smooth broad lake a -

## A SUMMER DAY.

bove the mill, The flash of foam..... that

And on the e - ven slopes that  
roars be - low, And on, And on the

rise..... So gent - ly toward the moun - tain's brow.....  
e - - ven slopes that rise..... So gent - ly toward the  
e - ven slopes that rise So gent - ly toward the moun - - -

... The cat - tle watch with sleepy eyes.....  
moun - tain's brow, The cat - tle watch..... The  
- - tain's brow, The cat - tle watch with sleepy eyes, The

la - zy. la - zy plow - boy at the plow..... D.C.  
plow - boy at the plow.

C. E. BROOKS.

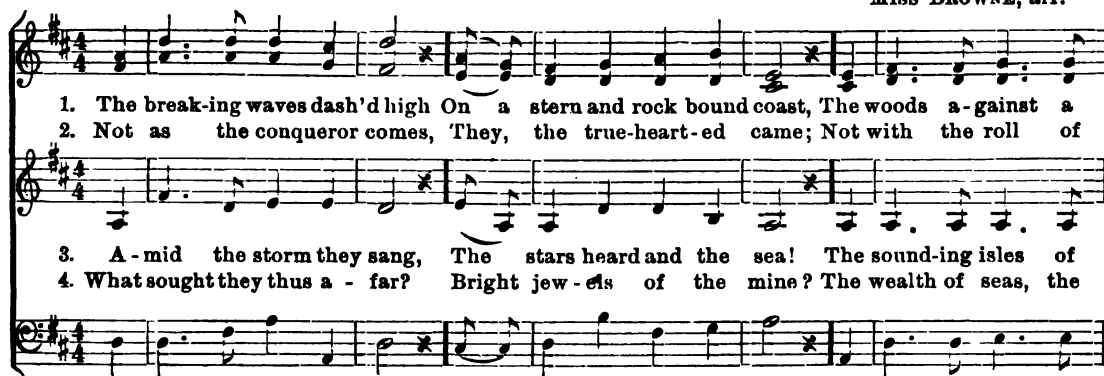


# PART II.

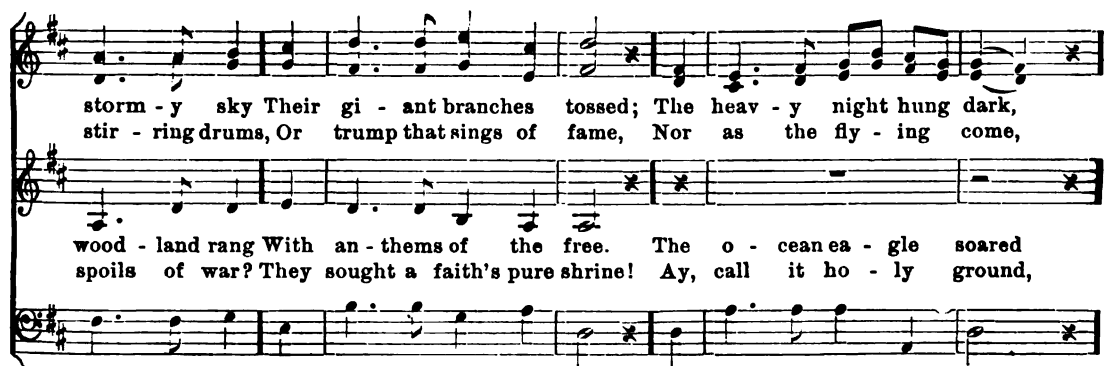
# Occasional.

## THE BREAKING WAVES DASHED HIGH.

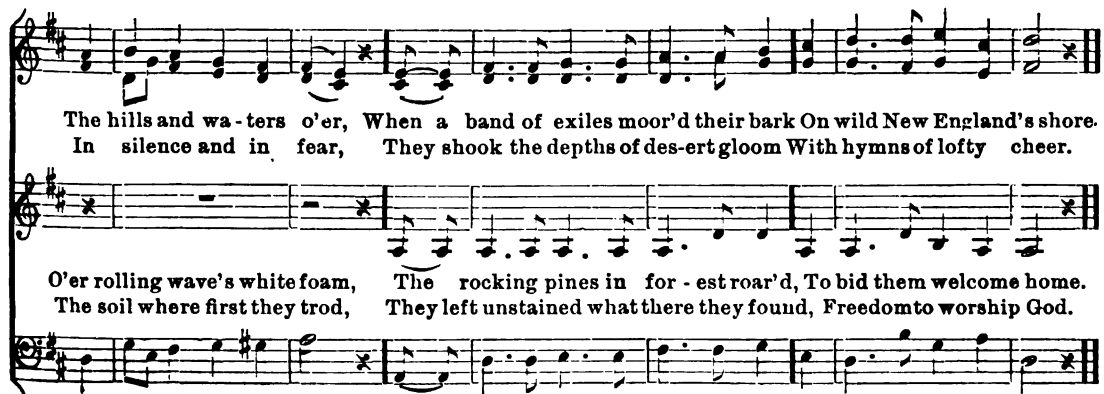
MISS BROWNE, arr.



1. The break-ing waves dash'd high On a stern and rock bound coast, The woods a-gainst a  
 2. Not as the conqueror comes, They, the true-heart-ed came; Not with the roll of



storm - y sky Their gi - ant branches tossed; The heav - y night hung dark,  
 stir - ring drums, Or trump that sings of fame, Nor as the fly - ing come,  
 wood - land rang With an - thems of the free. The o - cean ea - gle soared  
 spoils of war? They sought a faith's pure shrine! Ay, call it ho - ly ground,



The hills and wa - ters o'er, When a band of exiles moor'd their bark On wild New England's shore.  
 In silence and in fear, They shook the depths of des-ert gloom With hymns of lofty cheer.  
 O'er rolling wave's white foam, The rocking pines in for - est roar'd, To bid them welcome home.  
 The soil where first they trod, They left unstained what there they found, Freedom to worship God.

FELICIA HEMANS, 1793 — 1835.

## A CUP OF COLD WATER.

UNISON OR IN PARTS.

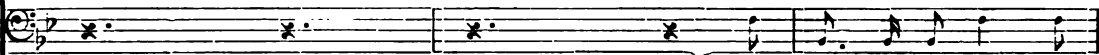
1. Heigh ho and ho heigh, heigh ho and ho heigh, 'T was all for a cup of cold  
 2. Heigh ho and ho heigh, heigh ho and ho heigh, 'T was all for a cup of cold  
 3. Heigh ho and ho heigh, heigh ho and ho heigh, 'T was all for a cup of cold  
 4. Heigh ho and ho heigh, heigh ho and ho heigh, 'T was all for a cup of cold

Solo.

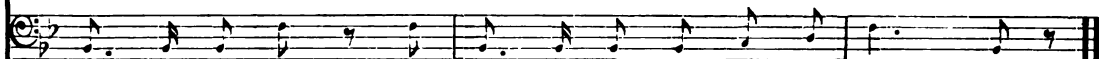
wa - - ter; The sun made a lad - der From sea - wave to sky, The  
 wa - - ter; The clouds, white and flee - cy, The stray - ing drops took, And  
 wa - - ter; They sailed till the south-wind Took each by the hand, And  
 wa - - ter; What! doubt you the sto - ry? Then go to the Spring, And



lit - tle waves climb-ing Reached cloud-land on high, Heigh ho and ho heigh, heigh  
 shel-tered the travellers In co - si - est nook, Heigh ho and ho heigh, heigh  
 then, all a danc - ing Sped down to the land, Heigh ho and ho heigh, heigh  
 list, while the wa - ters, This ver - y tale sing, Heigh ho and ho heigh, heigh



ho and ho heigh, 'T was all for a cup of cold wa - ter.  
 ho and ho heigh, 'T was all for a cup of cold wa - ter.  
 ho and ho heigh, 'T was all for a cup of cold wa - ter.  
 ho and ho heigh, *There's naught like a cup of cold wa - ter.*



JAMES GEDDES.

## COME LET US SING.

*Allegretto.*

UNISON. SEMI-CHORUS.

1. Come let us sing of fount and spring, Of brook - let, stream and  
 2. Down fall the showers to feed the flowers, And in the sum - mer,  
 3. Each lit - tle bird, whose song is heard Through grove and mead - ow  
 4. The sheep and kine in fal - low fields, The deer on moun - tains  
 5. A - way all drink that man dis - tils, So fraught with sin and

riv - er; And tune our praise to Him al - ways, The great and gra - cious Giv - er.  
 night - ly The blos - soms sip with ro - sy lip The dew - drops gleaming bright - ly.  
 ring - ing, At streamlet's brink will blithely drink, To tune its voice to sing - ing.  
 lone - ly, The neigh - ing steed in sor - est need, Will drink of wa - ter on - ly.  
 sad - ness; We'll drain the cup that brings no ills, — The draught of health and glad - ness.

TUTTI.

1 to 4.  
 What drink with wa - ter can compare, That na - ture loves so dear - ly? The  
 5.  
 Then wel - come wa - ter ev - ery - where, In foun - tain, well or riv - er, And

sweet - est draught that can be quaffed Is wa - ter spark - ling clear - ly.  
as we drink still let us think Up - on the gra - cious Giv - er.

From "Pilgrim Songs," by per. of the Cong'l. S. S. and Pub. Soc.

HULL'S CASKET.

# HOME, SWEET HOME.

SIR HENRY R. BISHOP.

1. 'Mid pleas - ures and pal - a - ces,.... though we may roam, Be it  
2. An ex - ile from home— splen - dor daz - zles in vain; Oh,....

ev - er so hum - ble, there's no place like home! A charm from the  
give me my low - ly thatched cot - tage a - gain; The birds sing - ing

## HOME, SWEET HOME.



sky seems to hal - low us there! Which, seek... through the  
gai - ly that came at my call; Give me them! and the




world, is ne'er met with else - where. Home, home... sweet, sweet,  
peace of mind, dear - er than all. Home, home... sweet, sweet,



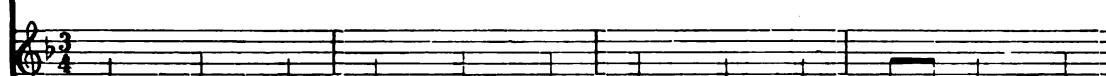
home, There's no.... place like home... There's no.... place like home.  
home, There's no.... place like home... There's no... place like home.

JOHN HOWARD PAYNE.



## SONG FOR ARBOR DAY.



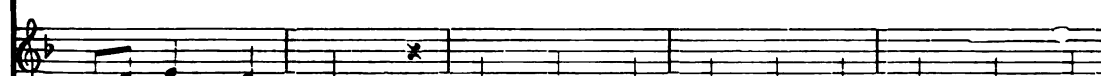
1. From for - est wide and free We bring this state - ly tree,  
2. The les - son we will learn, That if suc - cess we'd earn




3. If read a - right you see A les - son there will be

Long may it wave! And as its top climbs higher, Let each its  
On Life's broad field, We must look up and grow, No fal - tering



Of joy and love Learned from the grow - ing tree. Each day and




growth in - spire To do and nev - er tire: 'T will cour - age give.  
pur - pose know, Then shall we plain - ly show. We'll nev - er yield.



might we'll be Near - er the height we see Far, far a - bove.



EMMA SHAW.

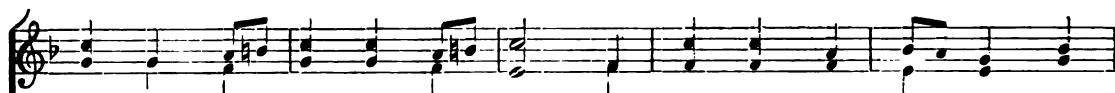
## ARBOR DAY INVOCATION.

*Allegretto.*

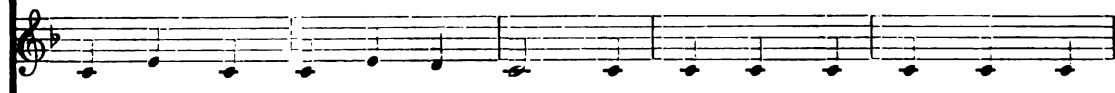
1. Like the glad birds of spring-time, Our prais - es we sing, To God the great  
 2. The ev - er glad cho - rus, The spring-time is here; The bird songs, with



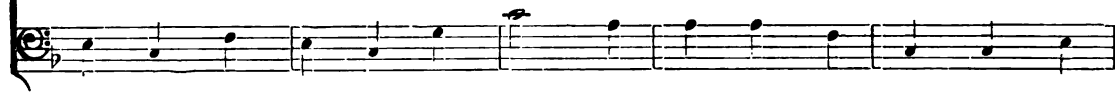
3. God bless us, we pray Thee, A young stu - dent band; Ev - er help us in



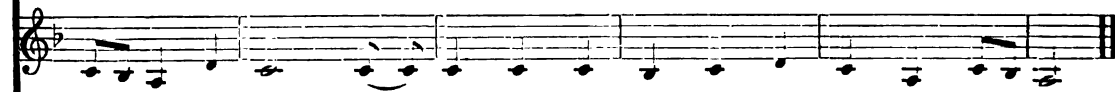
giv - er Of eve - ry good thing; Till earth, with glad voic - es, Shall  
 flow - ers, And all her good cheer; While o - ver the land that We



truth And up - right - ness to stand; And bless Thou the la - bor Our



ech - o a - gain, From wood - land and mead - ow, From moun - tain and plain.  
 treas - ure so dear, We scat - ter God's bless - ings A - far and a - near.



hands do to - day, 'Mid the bird songs and flow - ers Of beau - ti - ful May.




EMMA L. THOMAS,  
 Schoharie, N. Y.




## THE HEROES' GREETING.


CHARLES E. BOYD.

*Allegro moderato.*


1. In tri - umph ad - vanc - ing, our he - - roes ap - pear  
 We hail them re - joic - ing, o - va - - tions pre - pare,  
 2. Let flowers strew their path - way, let pæ - - ans break forth;  
 Brave sol - diers of free - dom, de - fend - - ers of right;




3. Where can - non were thun - d'ring, and sa - - bres drank blood,  
 Or rushed on the foe - men, re - sist - - less in might,


*1st time.*

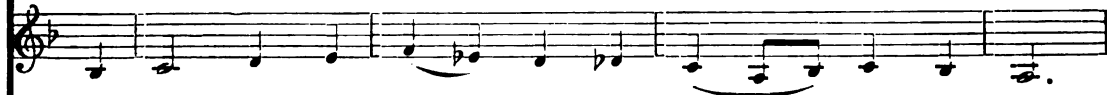

Who left us.... in.... hope, now in glo - - ry are here.  
 We greet them. re - joic - ing, with mu - - sic and mirth;




With death all a - round them, un - daunt - - ed they stood,


*2d time.*


And crown them with lau - rel, while shouts..... rend the air.  
 Be - grimed from the bat - tle, but glo - - rious in might.



When bat - tling for coun - try, for free - - dom, and right.



## THE HEROES' GREETING.

CHORUS, 1, 2, 3.

In tri - umph ad - vanc - ing, our he - roes ap - pear, Then  
 our he - roes ap - pear, Then  
 greet them tri - um - phant with cheer..... up - on cheer.  
 greet them tri - um - phant with cheer..... up - on cheer.

## IN MEMORIAM.

JOHN W. TUFES.

*Lento.*

1. Our mar - tyred dead! On each low bed..... Green be the chap - let,  
 2. Hail, he - ro shades! Your bat - tle blades..... A wall of steel our  
 3. No mar - ble cold May guard your mold, . . . But liv - ing hearts a -  
 4. Your sa - cred dust Be the choice trust..... Of Freedom's grate - ful

fresh the ros - es; Our mar - tyred dead! On each low bed.....  
homes sur - round - ed; Hail, he - ro shades! Your bat - tle blades A

round are swell - ing; No mar - ble cold May mark your mold, But  
sons and daugh - ters; Your sa - cred dust Be the choice trust Of

Green be the chap - let, fresh the ros - es; Oh, light - ly rest.....  
wall of.... steel our homes sur - round - ed; Your deeds have won.....  
liv - ing.. hearts a - round are swell - ing; Each dar - ing deed.....  
Free - dom's grate - ful sons and daugh - ters; While fu - ture days.....

MARK TRAFTON, D. D.

## COMMENCEMENT DAY.

JOHN W. TUFTS.

*Allegro moderato.*

PRELUDE. *p cres.* *f* *f*

1ST &amp; 2ND SOPRANO.

*cres.*

1. Com - mence - ment Day, thy pres - ence gay, Long - yearned with fer - vent

ALTO.

2. Fair Na - ture's rich - est mu - sic fills The air with sweet - est

1ST &amp; 2ND BASS

hopes, We greet with choic - est flow'rs of May, And hail the life that  
strains, And red - o - lence from count - less blooms The gen - tle breeze con -

This musical system consists of four staves. The top two staves are for the vocal melody, with lyrics written below them. The bottom two staves are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody features a mix of eighth and sixteenth notes, with some rests marked with an 'x'.

opes. In pris - on bud the rose long sleeps, Ere blushing flow'r is blown; The  
tains; So with the life we now be - gin, We would with mu - sic swell, And

This musical system continues the piece with four staves. It maintains the same key signature and time signature as the first system. The vocal melody continues with lyrics, and the piano accompaniment provides harmonic support. The notation includes various note values and rests, with some 'x' marks indicating specific rhythmic patterns.

ti - ny shoot slow - up - ward creeps, Ere fruits are on it grown; We.

ev - er in our hearts and minds, Past mem - o - ries shall dwell. The

This musical system consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in bass and treble clefs. The lyrics are written below the vocal staves. The first staff has a fermata over the final note. The second staff also has a fermata over the final note. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*cres.*  
sub - jects of fair Na - ture's rule, Have too our si - lent age; To -

flow'r-strown path to bright suc - cess We'll strive to well pur - sue; As

This musical system continues the piece and includes a crescendo marking (*cres.*) above the first staff. It also consists of four staves with vocal and piano parts. The lyrics continue below the vocal staves. The first staff has a fermata over the final note. The piano part maintains the accompaniment from the first system, with some harmonic changes in the left hand.

day we leave the halls of school, Life's du - ties to en - gage; To -  
on - ward through this life we press, Fair day, we wel - come you; As

This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one sharp) and 4/4 time. The bottom staff is a piano accompaniment. The lyrics are written below the vocal staff.

day we leave the halls of school, Life's du - ties to en - gage.  
on - ward through this life we press, Fair day, we wel - come you. EDWARD SPENCER.

This system contains the next two staves. The lyrics continue. The name 'EDWARD SPENCER.' appears at the end of the second staff. The piano accompaniment includes a 'Ped.' (pedal) marking at the end of the system.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

This system contains the final two staves of the piece. The piano accompaniment features a series of 'Ped.' (pedal) markings with asterisks between them, indicating sustained pedal points. The piece concludes with a final chord marked with an asterisk.

# National and Patriotic.

## PART III.

### MY COUNTRY! 'TIS OF THEE.

*Moderato.*

HENRY CAREY. (?)

1. My coun - try!  
2. My na - tive  
3. Let mu - sic  
4. Our fa - ther's

The first system of the musical score consists of four staves. The top three staves are for vocal parts, each beginning with a whole rest followed by a melodic line. The bottom staff is for piano accompaniment, featuring a series of chords and moving lines in the right and left hands.

'tis of thee, Sweet land of lib - er - ty, Of thee I sing;  
coun - try, thee— Land of the no - ble free— Thy name I love;  
swell the breeze, And ring from all the trees, Sweet free - dom's song;  
God! to Thee, Au - thor of lib - er - ty, To Thee we sing;

The second system of the musical score continues the composition. It features the same four-staff structure. The vocal parts have lyrics written below the notes. The piano accompaniment continues with harmonic support for the vocal lines.





Land where my fa - thers died! Land of the Pil - grims' pride!  
I love thy rocks and rills; Thy woods and tem - pled hills;

Let mor - tal tongues a - wake; Let all that breathe par - take;  
Long may our land be bright With free - dom's ho - ly light;

The first system of the musical score for 'My Country, 'Tis of Thee'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff, both in G major. The lyrics are printed below the vocal staff.



From ev - ery moun - tain side Let free - dom ring!  
My heart with rap - ture thrills, Like that a - bove.

Let rocks their si - lence break, — The sound pro - long.  
Pro - tect us by Thy might, Great God, our King!

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are printed below the vocal staff.

## THE AMERICAN FLAG.

JOHN W. TUFTS.

IN UNISON OR IN PARTS.

*Maestoso.*

1. When Freedom from her mountain height Unfurled her standard to the air, She tore the a - zure  
 2. Flag of the free heart's hope and home, By an - gel hands to val - or given, Thy stars have lit the  
 3. Forever float that standard sheet! Where breathes the foe but falls before us, With Freedom's soil be -

robe of night, And set the stars of glo - ry there— And set the stars of glo - ry there!  
 wel - kin dome, And all thy hues were born in heaven— And all thy hues were born in heav - en.  
 neath our feet, And Freedom's banner streaming o'er us— And Freedom's banner streaming o'er us.

JOSEPH RODMAN DRAKE.

## HAIL, COLUMBIA!

Solo.

1. Hail, Co - lum - bia! hap - py land! Hail, ye he - roes,  
1. Im - mor - tal pa - triots, rise once more! De - fend your rights, de -

The first system of the musical score for 'Hail, Columbia!'. It features a solo vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is simple and patriotic. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef) with chords and single notes. The lyrics are printed below the vocal staff.

heaven-born band! Who fought and bled in Freedom's cause, Who fought and bled in  
fend your shore; Let no rude foe, with im - pious hand, Let no rude foe, with

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are printed below the vocal staff.

Free-dom's cause, And when the storm of war was gone, En - joyed the peace your  
im - pious hand, In - vade the shrine where sa - cred lies, Of toil and blood the

The third system of the musical score. It concludes the piece with a final cadence. The lyrics are printed below the vocal staff.

# HAIL COLUMBIA!

de - pen - dence be.. our boast,  
'ring peace, sin - cere and just, In -

This system contains the first three staves of the musical score. The top staff is the vocal melody, and the bottom two staves are the piano accompaniment. The lyrics are written below the vocal staff.

Ev - er mind - ful what it cost..... Ev - er grate - ful  
Heaven we place a man - ly trust, That truth and jus - tice

This system contains the next three staves of the musical score. The lyrics continue below the vocal staff.

for... the.. prize, Let its al - tar.. reach the skies.  
shall pre - vail. And ev - ery scheme of bon - dage fail.

This system contains the final three staves of the musical score. The lyrics conclude below the vocal staff.

## CHORUS, 1, 2.

Firm, u - nit - ed, let us be, Ral - lying round our lib - er - ty!

Firm, u - nit - ed, let us be, Ral - lying round our lib - er - ty!

The first system of the musical score for 'Hail, Columbia!' consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are 'Firm, u - nit - ed, let us be, Ral - lying round our lib - er - ty!'.

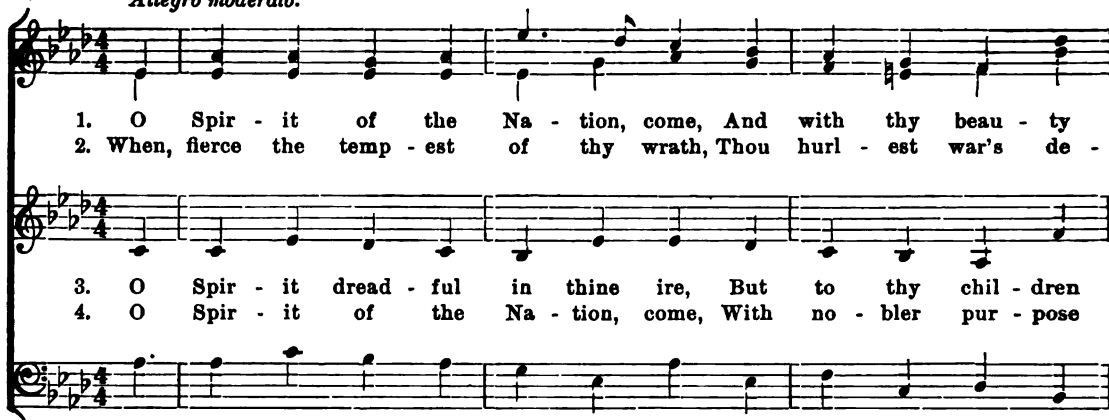
As a band of broth - ers joined, Peace and safe - ty we shall find.

As a band of broth - ers joined, Peace and safe - ty we shall find.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves (two vocal, two piano). The lyrics are 'As a band of broth - ers joined, Peace and safe - ty we shall find.'.

JUDGE JOSEPH HOPKINSON, 1798

## O SPIRIT OF THE NATION, COME.

*Allegro moderato.*


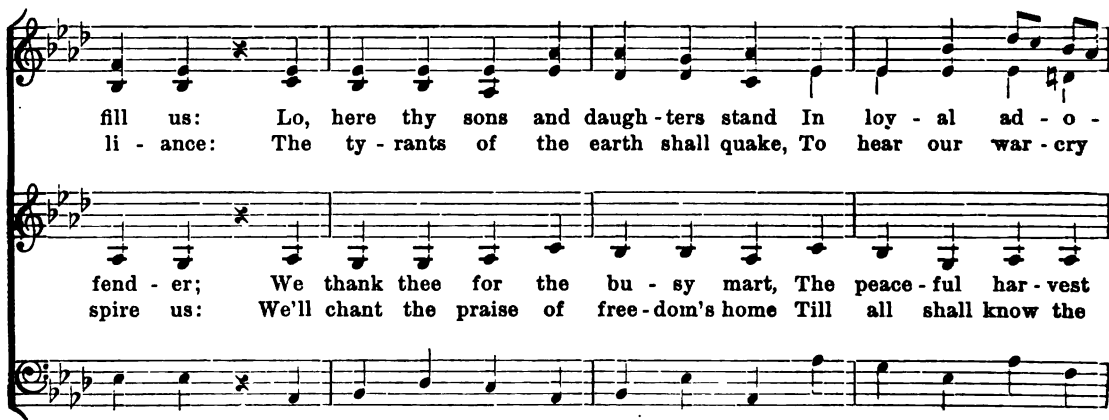
1. O Spir - it of the Na - tion, come, And with thy beau - ty  
2. When, fierce the temp - est of thy wrath, Thou hurl - est war's de -

3. O Spir - it dread - ful in thine ire, But to thy chil - dren  
4. O Spir - it of the Na - tion, come, With no - bler pur - pose



thrill us, With power to do thy just com - mands, Thy might - y pur - pose  
fi - ance, We'll gath - er 'neath thy stand - ard free, In stern and grim al -

ten - der, We love thee with un - dy - ing love, Dear moth - er, brave de -  
fire us, With broad - er love for those oppressed, Wher - e'er they be, in -



fill us: Lo, here thy sons and daugh - ters stand In loy - al ad - o -  
li - ance: The ty - rants of the earth shall quake, To hear our war - cry

fend - er; We thank thee for the bu - sy mart, The peace - ful har - vest  
spire us: We'll chant the praise of free - dom's home Till all shall know the



ra - tion, All hail, thou Spir - it glo - ri - ous, Great lead - er of the na - tion.  
thun - der, The stars shall ech - o with our shout, The world shall wait in won - der.

grow - ing, Where once re - lent - less fire and steel The seeds of death were sow - ing.  
sto - ry, And un - i - ver - sal freedom's boon, Great Spir - it, sounds thy glo - ry.

JAMES GEDDES.

## ARK OF FREEDOM.

ROUND.

GARTH.



1. Ark of Free - dom, glo - ry's dwell - ing, U - nion, God pre - serve thee free!

2. Land of high he - ro - ic glo - ry, Land whose touch bids sla - very flee,

3. Vain - ly 'gainst thine arm con - tend - ing, Ty - rants know thy might and flee;

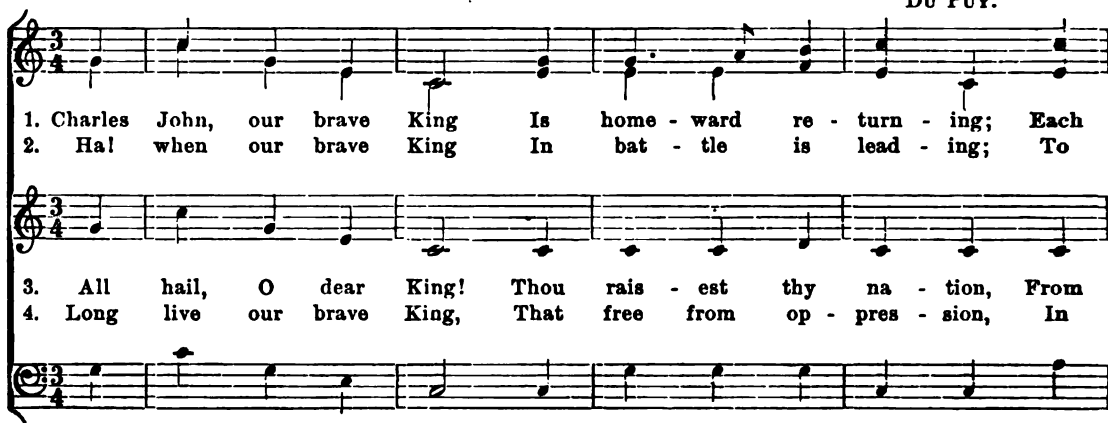


2. When the storms are round thee dwell - ing, Let thy heart be strong in thee.

3. Land whose name is writ in sto - ry, Rock and ref - uge of the free.

1. Free - dom's cause on earth de - fend - ing, U - nion, God pre - serve thee free!

## CHARLES JOHN, OUR BRAVE KING.

NATIONAL AIR OF SWEDEN.  
DU PUY.



1. Charles John, our brave King Is home - ward re - turn - ing; Each  
2. Hal when our brave King In bat - tle is lead - ing; To

3. All hail, O dear King! Thou rais - est thy na - tion, From  
4. Long live our brave King, That free from op - pres - sion, In



heart's for him yearn - ing, Bells joy - ous - ly ring. The throne thou sus -  
fame we are speed - ing! His prais - es we'll sing. In peace he is

all trib - u - la - tion, And plen - ty dost bring. Our cares thou dost  
free - dom's pos - ses - sion, To him we may sing. 'Mongst Kings thou art



tain - est, With firm hand thou reign - est, Charles John, our brave King!  
glo - rious, In war he's vic - to - rious, Charles John, our brave King!

light - en, Our homes thou dost bright - en, All hail, O dear King!  
peer - less, Of he - roes most fear - less, Long live our brave King!



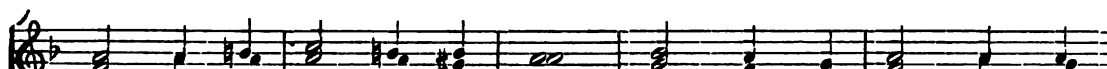
## GOD THE ALL-TERRIBLE.

RUSSIAN NATIONAL AIR.  
ALEXIS LVOFF, 1799—1880.

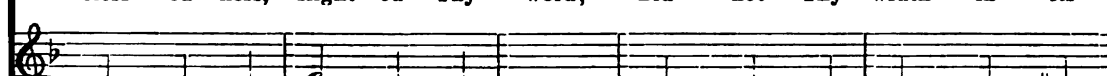


1. God the All - ter - ri - ble King, who or - dain - est Great winds Thy  
2. God the All - mer - ci - ful! earth hath for - sak - en Thy ways of

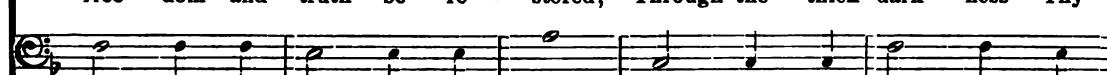

3. God the All - righ - teous One! man hath de - fied Thee; Yet to e -  
4. God the All - wise! by the fire of Thy chas - tening Earth shall to

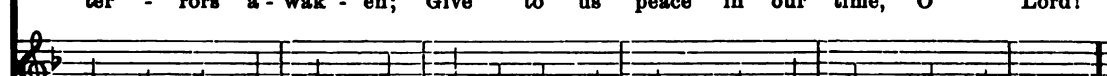
clar - ions, the light - nings Thy sword; Show forth Thy pi - ty on  
bless - ed - ness, slight - ed Thy word; Bid not Thy wrath in its



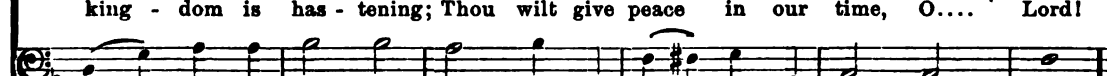
ter - ni - ty stand - eth Thy word; False - hood and wrong shall not  
free - dom and truth be re - stored; Through the thick dark - ness Thy

high.. where Thou reign - est; Give to us peace in our time, O Lord!  
ter - rors a - wak - en; Give to us peace in our time, O Lord!



tar - ry be - side Thee; Give to us peace in our time, O.... Lord!  
king - dom is has - tening; Thou wilt give peace in our time, O.... Lord!

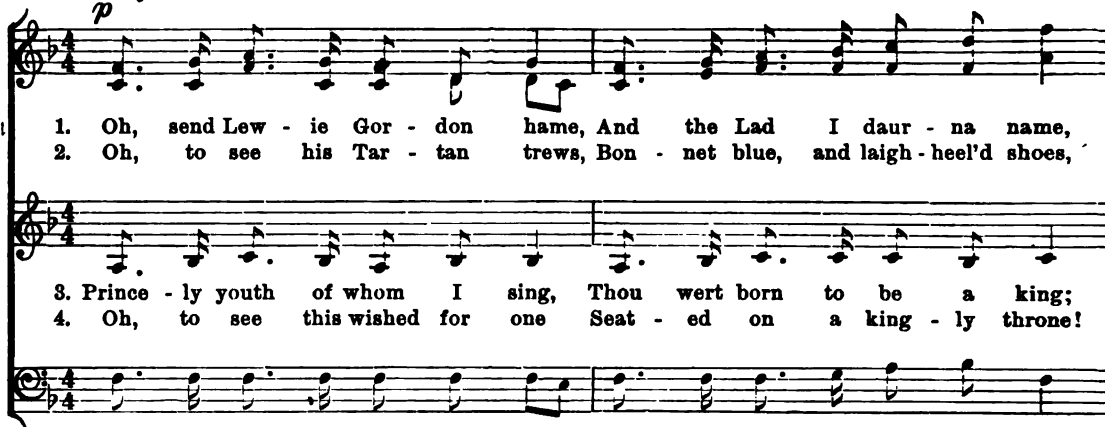


HENRY FOTHERGIL CHORLEY, 1808—1872.

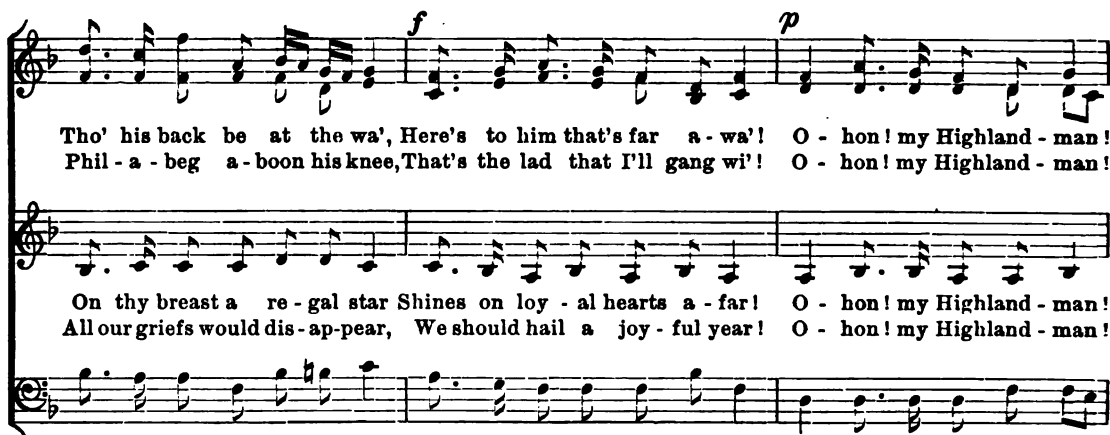
## LEWIE GORDON.

*Allegretto.**p*

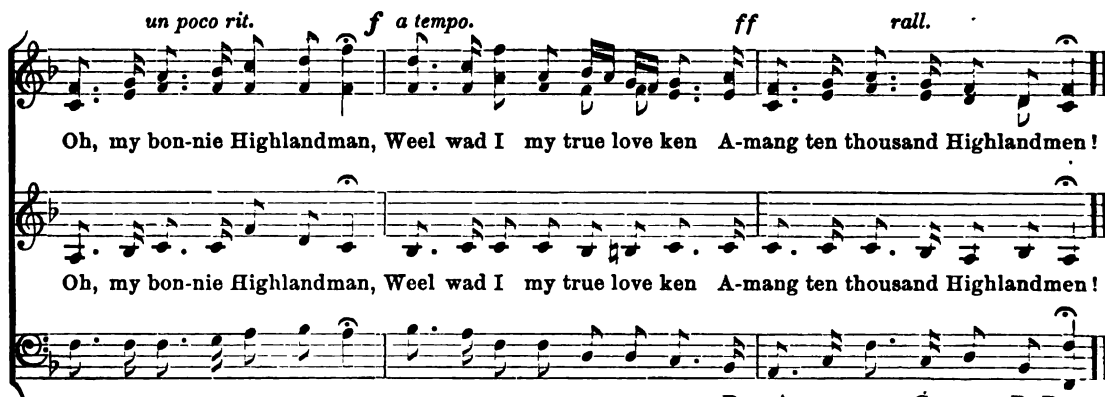
SCOTCH SONG.



1. Oh, send Lew - ie Gor - don hame, And the Lad I daur - na name,  
 2. Oh, to see his Tar - tan trews, Bon - net blue, and laigh - heel'd shoes,  
 3. Prince - ly youth of whom I sing, Thou wert born to be a king;  
 4. Oh, to see this wished for one Seat - ed on a king - ly throne!



Tho' his back be at the wa', Here's to him that's far a - wa'! O - hon! my Highland - man!  
 Phil - a - beg a - boon his knee, That's the lad that I'll gang wi'! O - hon! my Highland - man!  
 On thy breast a re - gal star Shines on loy - al hearts a - far! O - hon! my Highland - man!  
 All our griefs would dis - ap - pear, We should hail a joy - ful year! O - hon! my Highland - man!




*un poco rit.* *f a tempo.* *ff* *rall.*  
 Oh, my bon-nie Highlandman, Weel wad I my true love ken A-mang ten thousand Highlandmen!  
 Oh, my bon-nie Highlandman, Weel wad I my true love ken A-mang ten thousand Highlandmen!


REV. ALEXANDER GEDDES, D. D.

## LET HIM IN WHOM OLD DUTCH BLOOD FLOWS.


NATIONAL AIR OF HOLLAND.

*Maestoso.*


1. Let him in whom old Dutch blood flows, Un - taint - ed, free and strong; Whose  
2. We broth - ers true un - to a man, Will sing the old song yet; A -




3. Pre - serve, O God, the dear old ground, Thou to our fa - thers gave; The  
4. Loud ring through all re - joic - ings here, Our prayer, O Lord, to Thee! Pre -




heart for Prince and coun - try glows, Now join us in our song; Let  
way with him who ev - er can His Prince or land for - get! A




land where we a cra - dle found, And where we'll find a grave! We  
serve our Prince, his House, so dear To Hol - land, great and free! From

him with us lift up his voice, And sing in pa - triot band The song at which all  
hu - man heart glow'd in him ne'er, We turn him from our hand, Who cal - lous hears the



call, O Lord, to Thee on high, As near death's door we stand, Oh, safe - ty, bless - ing,  
youth thro' life, be this our song, Till near to death we stand; O God, pre - serve our



## LET HIM IN WHOM OLD DUTCH BLOOD FLOWS.

*cres.* *f*

hearts re - joice, For Prince and Fa - ther - land—For Prince and Fa - ther - land.  
 song and prayer, For Prince and Fa - ther - land—For Prince and Fa - ther - land.

is our cry, For Prince and Fa - ther - land—For Prince and Fa - ther - land.  
 sov - ereign long, Our Prince and Fa - ther - land—Our Prince and Fa - ther - land.

## THE WATCH BY THE RHINE.

CARL WILHELM, 1854.

*Con spirito.*

1. A cry is heard like thun - der sound, The clash of swords, the waves rebound; On  
 2. A my - riad voic - es join the cry, A my - riad glanc - es flash re - ply, Each  
 3. To heaven his ea - ger glanc - es fly. Whence He - roes gaze ap - pro - ving - ly, And

4. "While in my veins the blood - drops flow, While sword of mine can strike the foe, Or  
 5. The oath re - sounds, the stream runs by, The ban - ners flut - ter out on high, On

to the Rhine, our riv - er free! Who will its brave de - fend - ers be?  
 Ger - man, hon - est, true and bold, The sa - cred boun - da - ry will hold!  
 swears with haugh - ty pride, the Rhine Shall Ger - man be while life is mine!

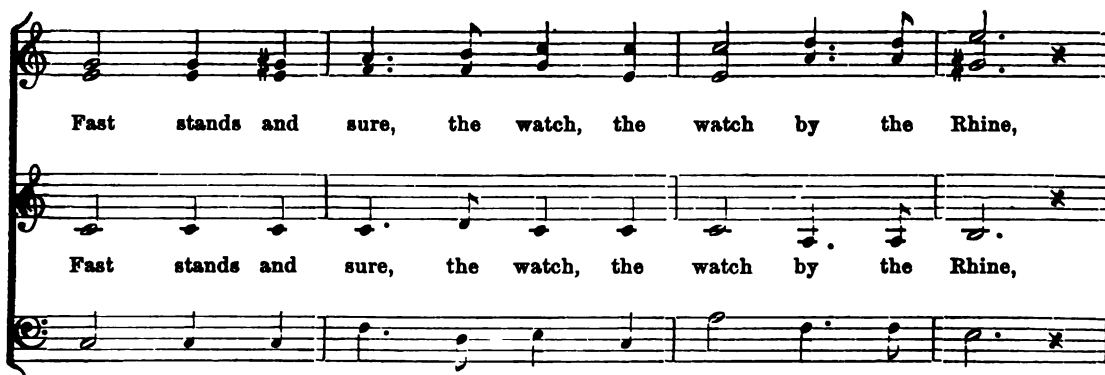
ri - fle sure is in my hand, No en - e - my shall walk thy strand!"  
 to the Rhine, our riv - er free! We all will its de - fend - ers be!

## CHORUS, 1, to 5.



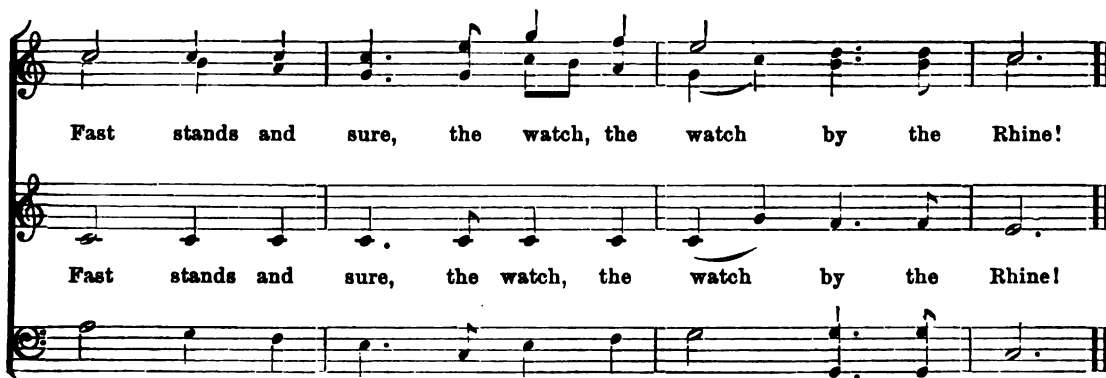
Dear Fa - ther-land, may peace be thine! Dear Fa - ther-land, may peace be thine!

Dear Fa - ther-land, may peace be thine! Dear Fa - ther-land, may peace be thine!



Fast stands and sure, the watch, the watch by the Rhine,

Fast stands and sure, the watch, the watch by the Rhine,




Fast stands and sure, the watch, the watch by the Rhine!

Fast stands and sure, the watch, the watch by the Rhine!


## SWITZERLAND.

IGNAZ HEIM.




1. I know a won - drous love - ly Land, It is not large, it  
 2. I know a won - drous love - ly Land, That aye with love and


3. I know a won - drous love - ly Land, Where myr - iad lakes and  
 4. I know a won - drous love - ly Land, That firm - ly holds me



is not small, Its sure de - fence is God's own hand, Whose bless - ing ev - er  
 pleas - ure glows, Up - on whose mountain sum - mits grand The ten - der Al - pine



stream-lets flow, White gleam the Alps on ev - ery hand, Be - decked with their e -  
 night and day. And com - passed by the same dear band, Glad youths and maid - ens




there doth fall! And ev - er there from year to year Doth  
 Rose - let blows! And there the ea - gle fear - less sweeps, And



ter - nal snow! And hid be - neath are dwell - ings seen, O'er -  
 sing al - way, While hill and val - ley ech - o well The





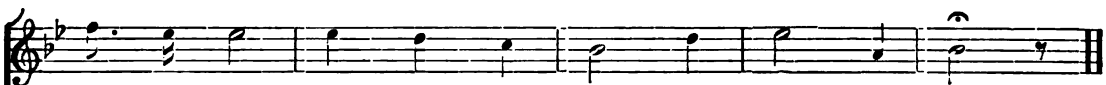
Lib - er - ty at home ap - pear. Oh, there a - lone, there would I be,  
thun - der - ing the ava - lanche leaps. Oh, there a - lone, there would I be,

spread with shin - gles moss - y green. Oh, there a - lone, there would I be,  
song of Win - kel - ried and Tell. Oh, there a - lone, there would I be,



With you, my friends, so dear to me— Oh, there a - lone, there  
With you, my friends, so dear to me— Oh, there a - lone, there

With you, my friends, so dear to me— Oh, there a - lone, there  
With you, my friends, so dear to me— Oh, there a - lone, there



would I be, With you, my friends, so dear to me.  
would I be, With you, my friends, so dear to me.

would I be, With you, my friends, so dear to me.  
would I be, With you, my friends, so dear to me.

FR. KONRAD MUELLER.

## TO FATHERLAND.

SEMI-CHORUS.  
*Allegro moderato.*

HEIM.

1. Fa - ther - land, Fa - ther - land, Rest in God's own hand!  
2. Ev - er free, Ev - er free, God make thee to be!

3. Law and trust, Law and trust All things will ad - just!

When - so - e'er thy name we ut - ter, All the heart with joy doth glow,  
In a land of free - dom on - ly Canst thou tru - est glad - ness know,

Where just law the rul - er guid - eth, Peace - ful then will all re - main,

When thy worth dis - cern we ful - ly, Then our hap - pi - ness we know!  
On - ly when on God re - ly - ing, He His bless - ing will be - stow.

Where faith in the soul pre - sid - eth, Bless - ings fol - low in its train.



*mf rit.*

God will heed All thy need, Rest thee in His hand!  
 God is near, Nev - er fear, Rest thee in His hand!  
 Hon - est free, God with thee, Leave all in His hand!

*SOLI. a tempo. p*

Fa - ther - land, Fa - ther - land, He thy guard will stand.  
 Fa - ther - land, Fa - ther - land, He thy guard will stand.  
 Fa - ther - land, Fa - ther - land, He thy guard will stand.

*TUTTI. f*

Fa - ther - land, Fa - ther - land, He thy guard will stand.  
 Fa - ther - land, Fa - ther - land, He thy guard will stand.  
 Fa - ther - land, Fa - ther - land, He thy guard will stand.

KRÜFT.

## 'TIS THE LAST ROSE OF SUMMER.

IRISH MELODY.

*p*

1. 'Tis the last rose of... summer, Left bloom - ing a - lone; All her love - ly com -  
 2. I'll not leave thee, thou lone one, To pine..... on the stem, Since the love - ly are

3. So... soon may I fol - low, When friend - ships de - cay, And from love's shin - ing

pan - ions Are fad - ed and gone; No flower of her kin - dred, No  
 sleep - ing Go, sleep... thou with them; Thus kind - ly I scat - ter Thy

cir - cle The gems..... drop a - way! When true hearts lie with - ered, And

*rit. e dim.* *pp*

rose - bud is nigh, To re - flect back her blushes, Or give.... sigh for sigh.  
 leaves o'er thy bed, Where thy mates of the gar - den Lie scent - less and dead.


fond... ones are flown, Oh,... who would in - hab - it This bleak world a - lone.

*rit. e dim.* *pp*

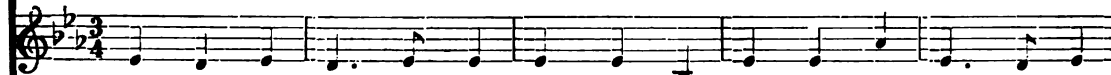
THOMAS MOORE, 1784—1852.

## BIRD OF THE WILDERNESS.


TUNE—"HILL OF LOCHIEL."

*Andante.*


1. Bird of the wil - der - ness, Blithe - some and cum - ber - less, Sweet be thy  
2. Wild is thy lay and loud, Far in the down - y cloud, Love gives it




3. O'er fell and foun - tain sheen, O'er moor and moun - tain green, O'er the red  
4. Then when the gloam - in' comes Low in the heath - er blooms, Sweet will thy



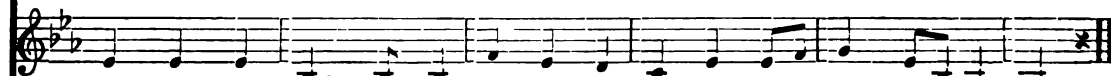

mat - in o'er moor - land and lea! Em - blem of hap - pi - ness,  
en - er - gy, Love gave it birth! Where on thy dew - y wing,



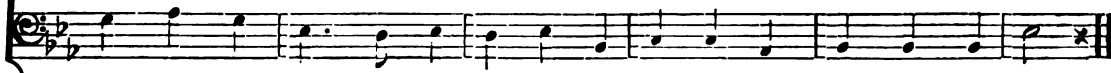
stream - er that her - alds the day; O - ver the cloud - let dim,  
wel - come and bed of love be. Bird of the wil - der - ness,

Blest be thy dwell - ing place; Oh, to a - bide in the des - ert with thee!  
Where art thou jour - ney - ing? Thy lay's in heav - en, Thy love is on earth.

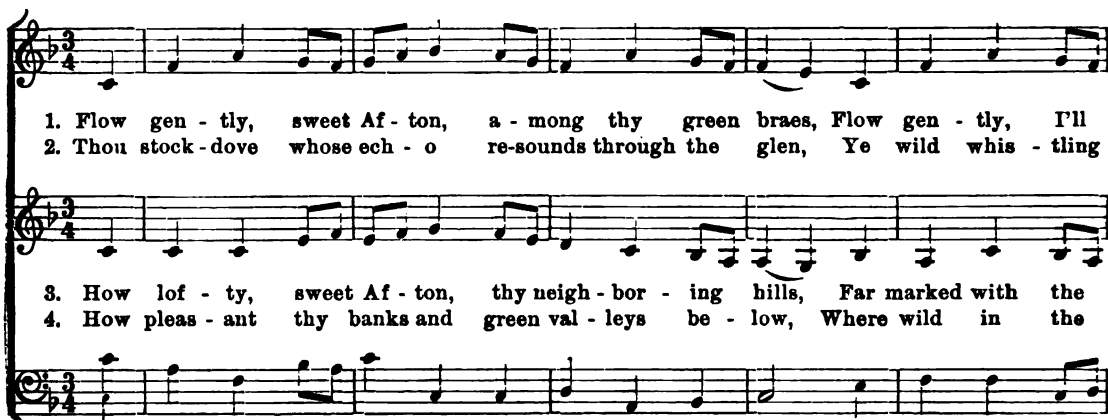


O - ver the rain - bow's rim Mu - si - cal cher - ub, hie, hie thee a - way.  
Blest is thy dwell - ing place; Oh, to a - bide in the des - ert with thee!



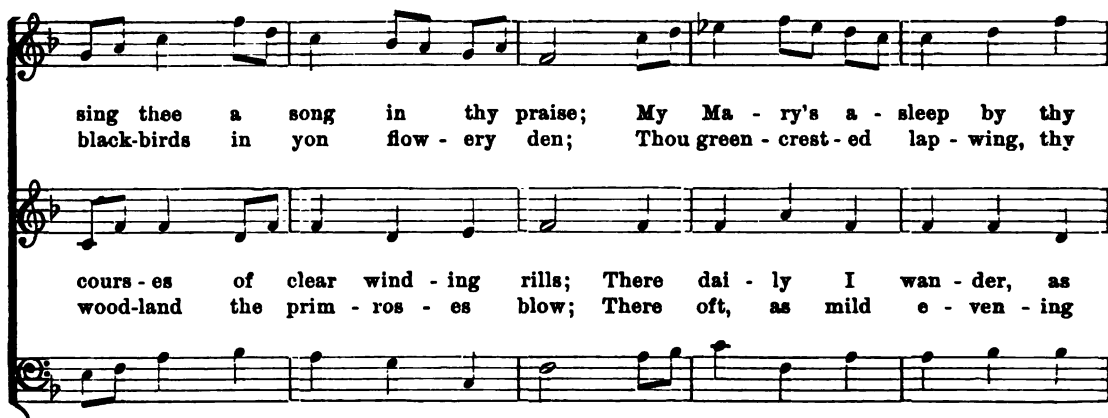
JAMES HOGG.

## AFTON WATER.



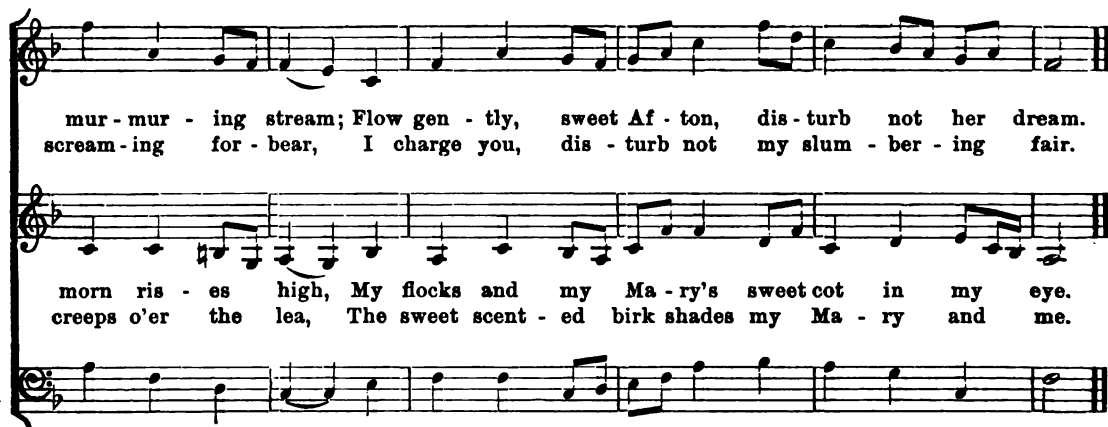
1. Flow gen - tly, sweet Af - ton, a - mong thy green braes, Flow gen - tly, I'll  
 2. Thou stock-dove whose ech - o re-sounds through the glen, Ye wild whis - tling

3. How lof - ty, sweet Af - ton, thy neigh - bor - ing hills, Far marked with the  
 4. How pleas - ant thy banks and green val - leys be - low, Where wild in the



sing thee a song in thy praise; My Ma - ry's a - sleep by thy  
 black-birds in yon flow - ery den; Thou green - crest - ed lap - wing, thy

cours - es of clear wind - ing rills; There dai - ly I wan - der, as  
 wood-land the prim - ros - es blow; There oft, as mild e - ven - ing



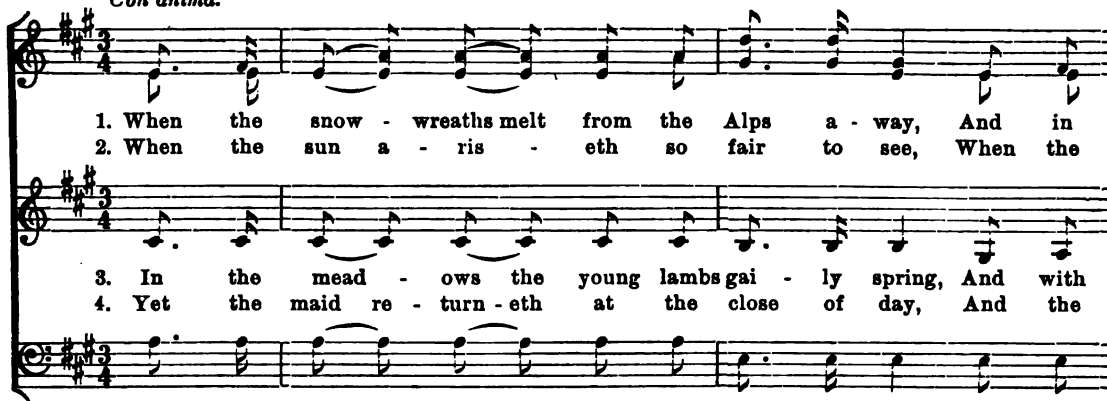
mur - mur - ing stream; Flow gen - tly, sweet Af - ton, dis - turb not her dream.  
 scream - ing for - bear, I charge you, dis - turb not my slum - ber - ing fair.

morn ris - es high, My flocks and my Ma - ry's sweet cot in my eye.  
 creeps o'er the lea, The sweet scent - ed birk shades my Ma - ry and me.

ROBERT BURNS. 1796.

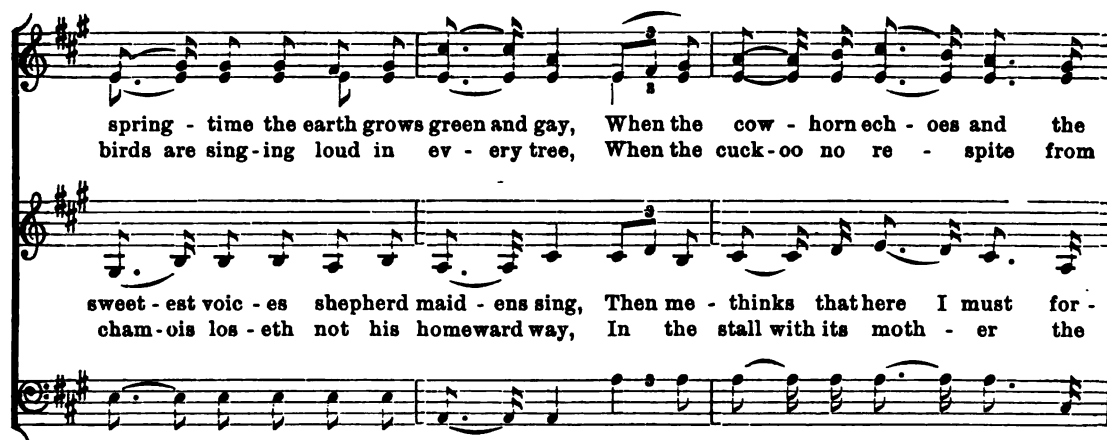
## WHEN THE SNOW-WREATHS MELT.

TYROLESE SONG.

*Con anima.*


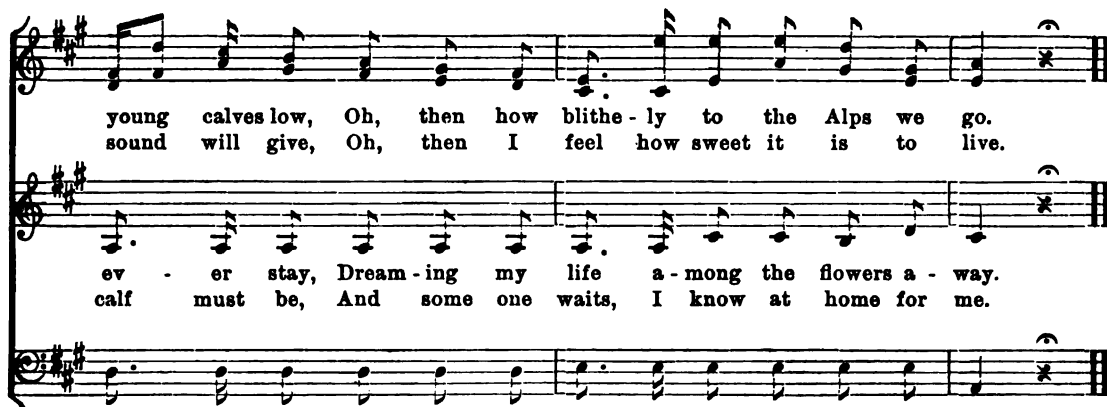
1. When the snow - wreaths melt from the Alps a - way, And in  
 2. When the sun a - ris - eth so fair to see, When the

3. In the mead - ows the young lambs gai - ly spring, And with  
 4. Yet the maid re - turn - eth at the close of day, And the



spring - time the earth grows green and gay, When the cow - hornech - oes and the  
 birds are sing - ing loud in ev - ery tree, When the cuck - oo no re - spite from

sweet - est voic - es shepherd maid - ens sing, Then me - thinks that there I must for -  
 cham - ois los - eth not his homeward way, In the stall with its moth - er the



young calves low, Oh, then how blithe - ly to the Alps we go.  
 sound will give, Oh, then I feel how sweet it is to live.

ev - er stay, Dream - ing my life a - mong the flowers a - way.  
 calf must be, And some one waits, I know at home for me.

# Sacred.

## PART IV.

### GOD IS MY SONG.

4. 7. 11. 8.

BEETHOVEN, arr.

1. God is my song! He is a God of pow - er,  
 2. His robe is light! And what is best, He know - eth;

3. He sees my need, And hears..... each bit - ter wail - ing!  
 4. Is God so near? Is He..... my Sav - iour e - ven?

Great are His deeds, His name a might - y tow - er, And all the  
 He rules as God, and His do - min - ion show - eth 'Tis built on

He knows what good I do, each fre - quent fail - ing, And hastes with  
 Then ask I noth - ing more of earth or Heav - en, Nor e - ven

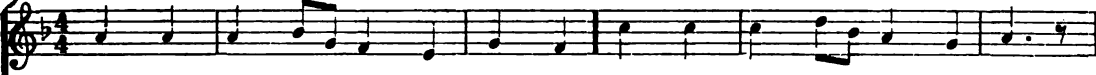
worlds to Him be - long—And all the worlds to Him be - long.  
 truth and strict - est right—'Tis built on truth and strict - est right.

love to in - ter - cede—And hastes with love to in - ter - cede.  
 hell it - self will fear—Nor e - ven hell it - self will fear.

## LEAD US, HEAVENLY FATHER.


8. 7. 8. 7. 8. 7.

CHARLES GOUNOD.



1. Lead us, heaven - ly Fa - ther, lead us O'er the world's tem - pest - uous sea;

2. Spir - it of our God des - cend - ing, Fill our hearts with heaven - ly joy;



Guard us, guide us, keep us, feed us, For we have no help but Thee;

Love with ev - ery pas - sion blend - ing, Pleas - ure that can nev - er cloy;



Yet pos - sess - ing Ev - ery bless - ing, If our God our Fa - ther be.

Thus pro - vid - ed, Par - doned, guid - ed, Noth - ing can our peace de - stroy.

JAMES EDMESTON.

## GOD COMES WITH SUCCOR SPEEDY.

Arr. from MENDELSSOHN'S

ATHALIE.

7. 6.—8 lines.

1. God comes with suc - cor speed - y, To those who suf - fer wrong; To  
 2. He shall come down like show - ers Up - on the thirst - y earth; And

3. To Him shall prayer un - ceas - ing, And dai - ly vows, as - cend; His

help the poor and need - y, And bid the weak be strong; He  
 joy and hope, like flow - ers, Spring in His path to birth. Be -

king - dom still in - creas - ing A king - dom with - out end. The

comes to break op - pres - sion, And set the cap - tive free,.... To  
 fore Him, on the moun - tains, Shall Peace, the her - ald, go,.... And

tide of time shall nev - er His cov - e - nant re - move; His



take a - way trans - gres - sion, And rule in eq - ui - ty..... To  
Right - eous - ness, in foun - tains, From hill to val - ley flow..... And

name shall stand for - ev - er; His great, best name of Love— His

take a - way trans - gres - sion, And rule in eq - ui - ty.  
Right - eous - ness, in foun - tains, From hill to val - ley flow.

name shall stand for - ev - er; His great, best name of Love.

JAMES MONTGOMERY, 1771—1854.

## THE LORD DESCENDED FROM ABOVE.

C. M.

RICHARD FARRANT, 1530—1583.

1. The Lord de - scend - ed from a - bove, And bowed the heav - ens high;  
2. On cher - ub and on cher - u - bim Full roy - al - ly He rode;  
3. He sat se - rene up - on the floods, Their fu - ry to re - strain;

And un - der - neath His feet He cast The dark - ness of the sky.  
And on the wings of might - y winds Came fly - ing all a - broad.

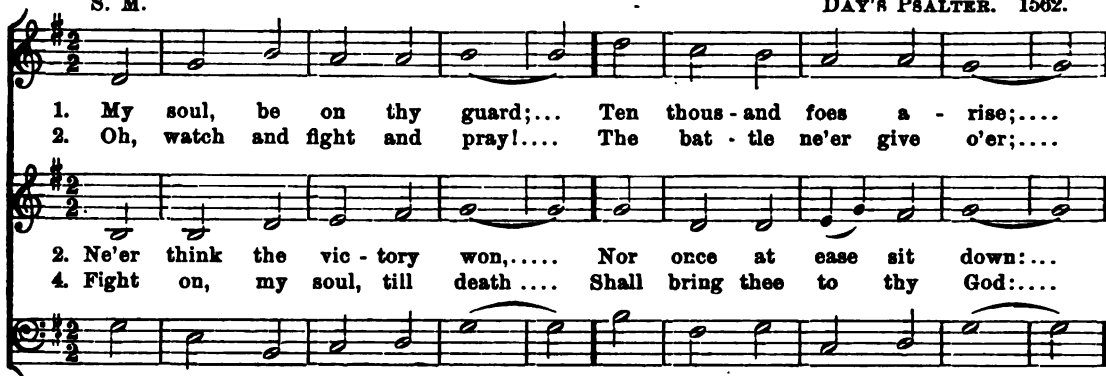
And He as sov - ereign Lord and King For ev - er - more shall reign.

T. STERNHOLD,—1549.

## MY SOUL, BE ON THY GUARD!

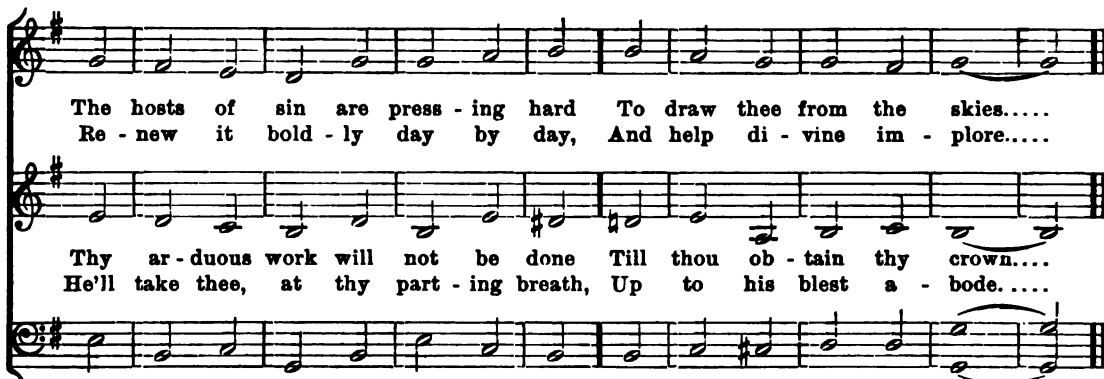
S. M.

DAY'S PSALTER. 1562.



1. My soul, be on thy guard;... Ten thous - and foes a - rise;....  
 2. Oh, watch and fight and pray!.... The bat - tle ne'er give o'er;....

2. Ne'er think the vic - tory won,.... Nor once at ease sit down:....  
 4. Fight on, my soul, till death .... Shall bring thee to thy God:....



The hosts of sin are press - ing hard To draw thee from the skies....  
 Re - new it bold - ly day by day, And help di - vine im - plore....

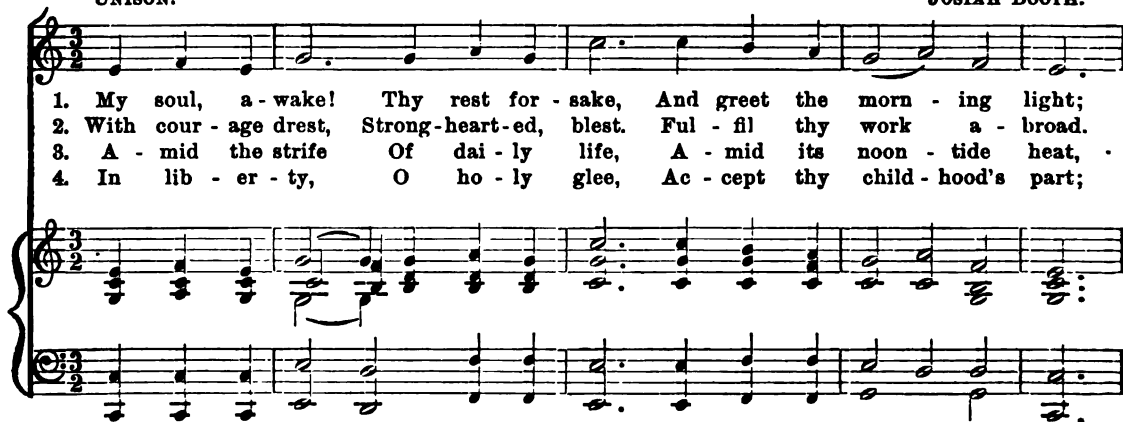
Thy ar - duous work will not be done Till thou ob - tain thy crown....  
 He'll take thee, at thy part - ing breath, Up to his blest a - bode....

GEORGE HEATH. 1781.

## MY SOUL, AWAKE!

4. 4. 6. 4. 4. 6.  
UNISON.

JOSIAH BOOTH.



1. My soul, a - wake! Thy rest for - sake, And greet the morn - ing light;  
 2. With cour - age drest, Strong-heart-ed, blest. Ful - fil thy work a - broad.  
 3. A - mid the strife Of dai - ly life, A - mid its noon - tide heat,  
 4. In lib - er - ty, O ho - ly glee, Ac - cept thy child - hood's part;



With song a - rise— Glad sac - ri - fice For mer - cies of.... the night.  
 Fear - less and true, Thy way pur - sue, A hap - py child of God.  
 Fear not to miss Thy se - cret bliss, The rest of son - ship sweet.  
 And thou shalt find, By faith en - shrined, The Fa - ther in thy heart.

JANE LIVOCK.

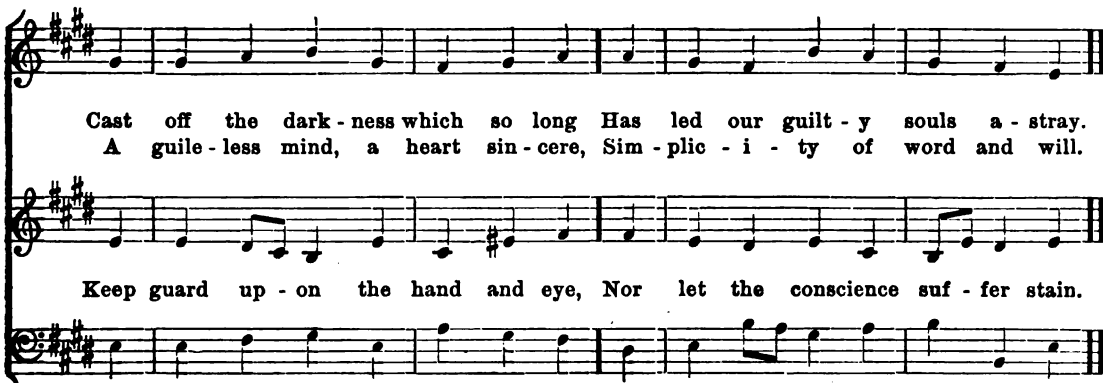
## NOW WITH THE RISING GOLDEN DAWN.

L. M.

SAMUEL WEBBE. 1740—1817.



1. Now with the ris - ing gold - en dawn, Let us, the chil - dren of the day,  
 2. Oh, may the morn so pure, so clear, Its own sweet calm in us in - stil;  
 3. And ev - er, as the day glides by, May we the bu - sy sens - es rein.



Cast off the dark - ness which so long Has led our guilt - y souls a - stray.  
 A guile - less mind, a heart sin - cere, Sim - plic - i - ty of word and will.  
 Keep guard up - on the hand and eye, Nor let the conscience suf - fer stain.

BREVIAIRY, tr. by EDWARD CASWELL.

## GOD IS MY STRONG SALVATION.

7. 6.—8 lines.

W. TESCHNER, — 1615.

1. God is my strong sal - va - - tion, What foe have I to fear?

1. Place on the Lord re - li - - ance, My soul, with cour - age wait;  
In dark - ness and temp - ta - - tion, My light, my help, is near.  
His truth be thine af - fi - - ance, When faint and des - o - late.

Though hosts en - camp a - round me, Firm in the fight I stand:  
His might thy heart shall strength - en, His love thy joy in - crease,


What ter - ror can con - found.. me With God at my right hand.  
Mer - cy thy days shall length - en, The Lord will give thee peace.

JAMES MONTGOMERY, 1771 — 1854.


## IN HEAVENLY LOVE ABIDING.

7. 6.—8 lines.



S. S. WESLEY.



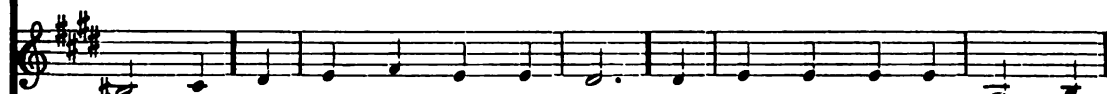
1. In heav-en-ly love a - bid - ing, No change my heart shall fear; And safe in such con-  
 2. Wher - ev - er He may guide me, No want shall turn me back; My Shep-herd is be -



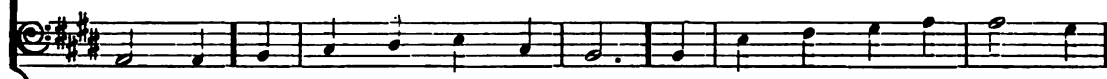

3. Green pas-tures are be - fore me, Which yet I have not seen; Bright skies will soon be


fid - ing, For noth - ing chang - es here. The storm may roar with - out me,  
 side me, And noth - ing can I lack. His wis - dom ev - er wak - eth;




o'er me, Where the dark clouds have been. My hope I can - not meas - ure;

My heart may low be laid; But God is round a - bout me, And can I be dis-mayed?  
 His sight is nev - er dim; He knows the way He tak - eth, And I will walk with Him.



My path to life is free; My Sav-iour has my treas - ure, And He will walk with me.



ANNA L. WARING.

## HOLY, HOLY, HOLY!

11. 12. 12. 11.

Rev. J. B. DYKES.

1. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y! Ear - ly in the  
2. Ho - ly, ho - ly, ho - ly! All the saints a - dore Thee, Cast - ing down their

morn - ing our song shall rise to Thee; Ho - ly, ho - ly, ho - ly!  
gold - en crowns a - round the glass - y sea; Cher - u - bim and ser - a - phim  
sin - ful man Thy glo - ry may not see,.... On - ly Thou art ho - ly,

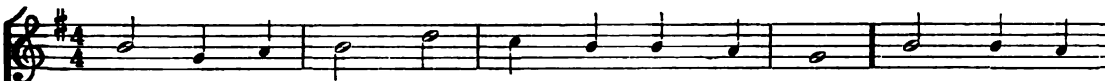
mer - ci - ful and might - y! All Thy works shall praise Thy name in earth, and sky, and sea.  
fall - ing down be - fore Thee, Thou who wast, and art, .. and .. ev - er - more shalt be!  
there is none be - side Thee In - fi - nite in Power, in .... love, and pu - ri - ty.

REGINALD HEBER, 1783—1826.

## GRANT US THY PEACE, LORD.

10. 10. 10. 10.

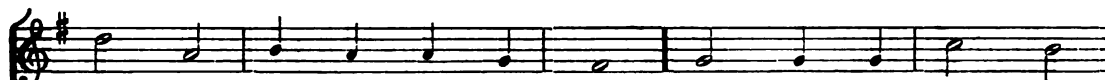
E. J. HOPKINS.



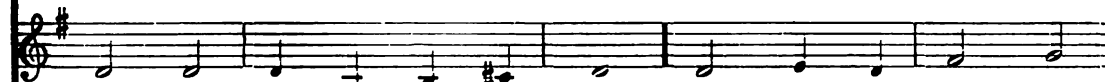
1. Fa - ther, a - gain to Thy dear Name we raise With one ac -  
 2. Grant us Thy peace, Lord through the com - ing night, Turn Thou for



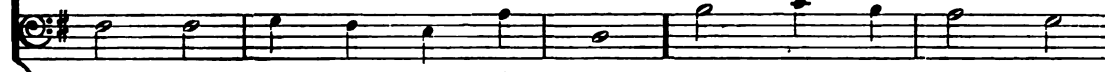
3. Grant us Thy peace through - out our earth - ly life, Our balm in

cord our part - ing hymn of praise; We stand to . bless Thee  
 us its dark - ness in - to light; From harm and dan - ger



sor - row, and our stay in strife; Then, when Thy voice shall




ere our wor - ship cease, Then low - ly kneel - ing wait Thy word of peace.  
 keep Thy chil - dren free, For dark and light are both a - like to Thee.



bid our con - flict cease, Call us, O Lord, to Thine e - ter - nal peace.



ELLERTON.

## O PARADISE!

8. 6. 8. 6. 6. 6. 6.

QUARTET OR SEMI-CHORUS.

JOSEPH BARNBY.

1. O Par - a - dise! O Par - a - dise! Who doth not crave for rest?  
 2. O Par - a - dise! O Par - a - dise! The world is grow - ing old;

3. O Par - a - dise! O Par - a - dise! Where - fore doth death de - lay?  
 4. O Par - a - dise! O Par - a - dise! I want to sin no more,

Who would not seek the hap - py land, Where they that loved are blest;  
 Who would not be at rest and free Where love is nev - er cold?

Bright death, that is the wel - come dawn Of our e - ter - nal day;  
 I want to be as pure on earth As on Thy spot - less shore;

TUTTI.

CHORUS.  
 Where loy - al hearts and true Stand ev - er in the light.

Where loy - - al hearts and true Stand ev - er in the light.

Where loy - al hearts and true Stand ev - er in the light.

Where loy - - al hearts and true Stand ev - er in the light.



*ff*



All rap - ture through and through, In God's most ho - ly sight.

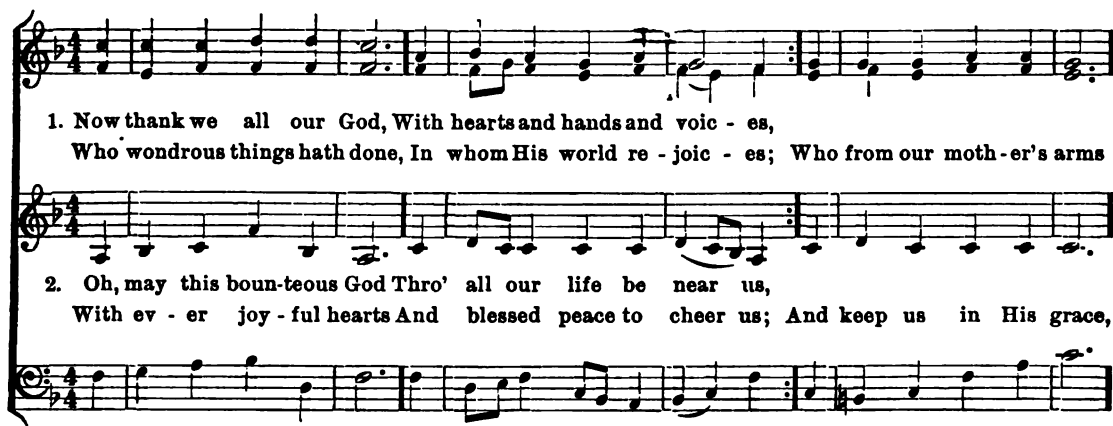
All rap - ture through and through, In God's most ho - ly sight.

F. W. FABER, 1814—1863.

## NOW THANK WE ALL OUR GOD.

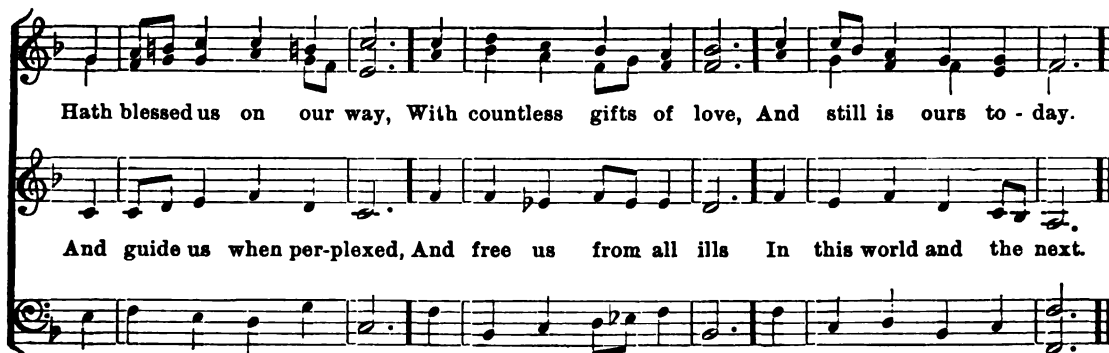
6. 7. 6. 7. 6. 6. 6.

JOHANN CRUEGER, 1598—1662.



1. Now thank we all our God, With hearts and hands and voic - es,  
Who wondrous things hath done, In whom His world re - joic - es; Who from our moth - er's arms

2. Oh, may this boun-teous God Thro' all our life be near us,  
With ev - er joy - ful hearts And blessed peace to cheer us; And keep us in His grace,



Hath blessed us on our way, With countless gifts of love, And still is ours to - day.


And guide us when per-plexed, And free us from all ills In this world and the next.

M. RINCKART, tr. by CATHERINE WINKWORTH.


## O GOD, THE ROCK OF AGES.

7. 6.—8 lines.

Arr. fr. BEETHOVEN. 1770—1827.



1. O God, the Rock of A - ges, Who ev - er-more hast been,... What time the tem-pest  
2. Our years are like the shad-ows On sun - ny hills that lie,.... Or grass-es in the




3. O Thou, who canst not slum - ber, Whose light grows never pale,... Teach us a - right to  
4. Lord, crown our faith's en-deav - or With beau - ty and with grace,... Till, clothed in light for -



rag - es, Our dwell - ing-place se - rene. Be - fore Thy first cre - a - tions, O  
mead - ows That blos - som but to die: A - sleep, a dream, a sto - ry By



num - ber Our years be - fore they fail. On us thy mer - cy light - en, On  
ev - er, We see Thee face to face;— A joy no lan - guage meas - ures; A

Lord, the same as now, To end - less gen - er - a - tions The ev - er - last - ing Thou!  
strangers quick-ly told, An un - re - main - ing glo - ry Of things that soon are old.



us Thy goodness rest... And let Thy spir - it bright - en The hearts Thyself hath blessed.  
foun - tain brimming o'er;.. An end - less flow of pleas - ures; An o - cean with - out shore.

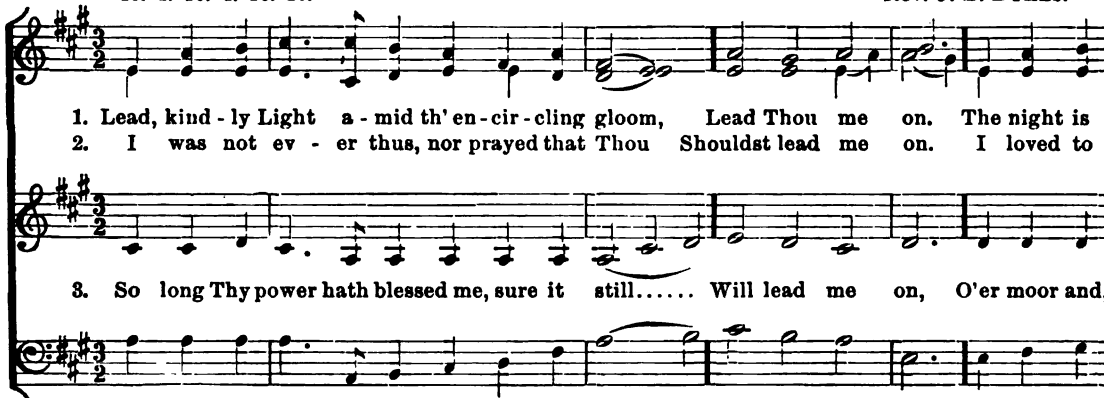


Bp. E. H. BICKERSTETH.

# LEAD, KINDLY LIGHT.

10. 4. 10. 4. 10. 10.

Rev. J. B. DYKES.



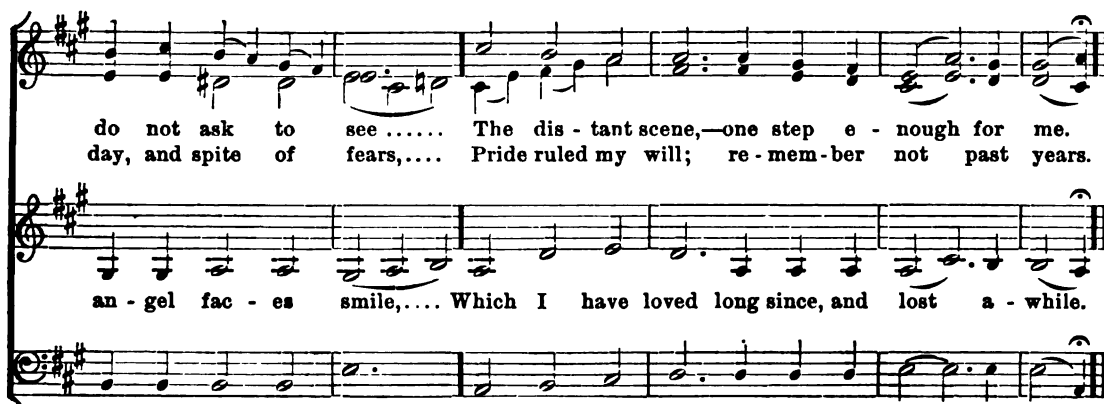
1. Lead, kind - ly Light a - mid th'en - cir - cling gloom, Lead Thou me on. The night is  
 2. I was not ev - er thus, nor prayed that Thou Shouldst lead me on. I loved to

3. So long Thy power hath blessed me, sure it still..... Will lead me on, O'er moor and,



dark, and I am far from home,.... Lead Thou me on. Keep Thou my feet; I  
 choose and see my path, but now..... Lead Thou me on. I loved the gar - ish

fen, o'er crag and tor - rent, till The night is gone. And with the morn those



do not ask to see..... The dis - tant scene,—one step e - nough for me.  
 day, and spite of fears,.... Pride ruled my will; re - mem - ber not past years.

an - gel fac - es smile,.... Which I have loved long since, and lost a - while.

JOHN HENRY NEWMAN. 1801—1890.

# HOLY, HOLY, HOLY!

LOUIS SPOHR, 1784—1859.

*Adagio.*

*pp*

Ho - ly, ho - ly, ho - ly Lord God of Hosts! God Al -

*pp*

*cres.* *dim.*

might - y, Who wast, and who... art, and art to come!

*cres.* *dim.* *pp*

*pp*

Ho - ly, ho - ly, ho - ly Lord God of Hosts! God Al -

Ho - ly, ho - ly, ho - ly Lord God of Hosts! God Al -

*pp*

Ho - ly, ho - ly, ho - ly Lord God of Hosts! God Al -

might - y, Who wast, and who... art, and art to come. Ho - ly,

might - y, Who wast, and who art, and art to come. Ho - ly,

might - y, Who wast, and who... art, and art to come. Ho - ly,

ho - ly Lord God of Hosts! God Al - might - - - y!

ho - ly Lord God of Hosts! God Al - might - - - y!

ho - ly Lord God.. of.... Hosts! God Al - might - - - y!

## SUPPLIANT, LO! THY CHILDREN BEND.

7. 7. 7. 7.

W. A. MOZART. 1756—1791.

1. Sup - liant, lo! Thy chil - dren bend, Fa - ther, for Thy bless - ing now  
 2. With the peace Thy word im - parts Be the taught and teach - er blest;

3. Pour in - to each long - ing mind Light and know - ledge from a - bove;

Thou canst teach us, guide, de - fend; We are weak; al - migh - ty Thou.  
 In their lives and in their hearts, Fa - ther, be Thy laws im - pressed.

Char - i - ty for all man - kind, — Trust - ing faith, en - dur - ing love.

## HEAVENLY FATHER, SOVEREIGN LORD.

7. 7. 7. 7.

F. MENDELSSOHN. 1809—1847.

IN UNISON OR IN PARTS.

1. Heaven - ly Fa - ther, sove - reign Lord, Be Thy glo - rious name a - dored!  
 2. Though un - wor - thy, Lord, Thine ear; Deign our hum - ble songs to hear;

3. While on earth or - dained to stay, Guide our foot - steps in Thy way,  
 4. Then with an - gel - harps a - gain, We will wake a nob - ler strain;



Lord, Thy mer - cies nev - er fail; Hail ce - les - tial good - ness hail!  
 Pur - er praise we hope to bring, When a - round Thy throne we sing.

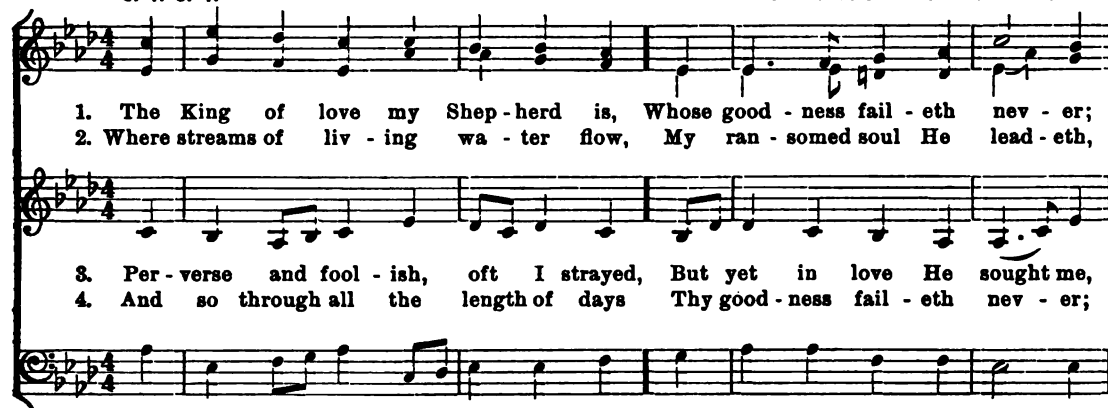
Till we come to dwell with Thee, Till we all Thy glo - ry see.  
 There in joy - ful songs of praise, Our tri - um - phant voic - es raise.

SALISBURY COLLECTION.

# THE KING OF LOVE.

8. 7. 8. 7.

JOHN B. DYKES. 1823—1876.



1. The King of love my Shep - herd is, Whose good - ness fail - eth nev - er;  
 2. Where streams of liv - ing wa - ter flow, My ran - somed soul He lead - eth,

3. Per - verse and fool - ish, oft I strayed, But yet in love He sought me,  
 4. And so through all the length of days Thy good - ness fail - eth nev - er;



I noth - ing lack if I am His, And He is mine for - ev - er.  
 And, where the ver - dant pas - tures grow, With food ce - les - tial feed - eth.

And on His shoul - der gen - tly laid, And home, re - joic - ing, brought me.  
 Good Shep - herd, may I sing Thy praise With - in Thy house for - ev - er.

Sir. WM. HENRY BAKER. 1821—1877.

## AWAKE, MY SOUL!

L. M.

F. H. BARTHELEMON, 1741—1808.

1. A - wake, my soul, and with the sun Thy dai - ly stage of du - ty run;  
 2. Wake, and lift up thy - self, my heart, And with the an - gels bear thy part,  
 3. All praise to Thee, who safe hast kept, And hast re - freshed me while I slept;

4. Lord, I my vows to Thee re - new, Dis - perse my sins as morn - ing dew;  
 5. Di - rect, con - trol, sug - gest, this day, All I de - sign, or do, or say,

Shake off dull sloth, and joy - ful rise To pay thy morn - ing sac - ri - fice.  
 Who all night long un - wear - ied sing High praise to the E - ter - nal King.  
 Grant, Lord, when I from death shall wake I may of end - less light par - take.

Guard my first spring, of thought and will, And with Thy - self my spir - it fill.  
 That all my powers, with all their might, In Thy sole glo - ry may u - nite.

THOMAS KEN, 1637—1711.

## HOLY, HOLY HOLY LORD!

7. 7. 7. 7.

BACH, arr.

1. Ho - ly, ho - ly, ho - ly Lord! Be Thy glo - rious name a - dored;  
 2. Though un - wor - thy, Lord, Thine ear Deign our hum - ble songs to hear;

3. Lord! Thy mer - cies nev - er fail; Hail, ce - les - tial good - ness, hail!



Lord! Thy mer - cies nev - er fail; Hail, ce - les - tial good - ness, hail!  
 Pur - er praise we hope to bring, When a - round Thy throne we sing.

Ho - ly, ho - ly, ho - ly Lord! Be Thy glo - rious name a - dored.

BENJAMIN WILLIAMS, 1778.

NOW THAT THE SUN IS BEAMING.

C. M.

S. WEBBE.

1. Now that the sun is beam - ing bright, Im - plore we,  
 2. No sin - ful word, nor deed of wrong, Nor thoughts that  
 3. And while the hours in or - der flow, O Lord, se -  
 4. And grant that to Thine hon - or, Lord, Our dai - ly

bend - - ing low,..... That He, the un - cre -  
 i - - dly rove,..... But sim - ple truth be  
 cure - - ly fence..... Our gates be - leag - ured  
 toil.... may tend;..... That we be - gin it

a - - ted Light, May guide us as.... we go.....  
 on.... our tongue, And in.... our hearts be love.....  
 by.... the foe, - The gate.. of ev - ery sense....  
 at.... Thy word, And in.... Thy fa - - vor end.....

ST. AMBROSE, tr. by J. H. NEWMAN.

## THE LORD MY PASTURE SHALL PREPARE.

L. M. 6 lines.

JOHN W. TUFTS.

UNISON OR PARTS.

1. The Lord my pas - ture shall pre - pare, And feed me with a shep - herds care;  
 2. When in the sul - try glebe I faint, Or on the thirst - y moun - tain pant,  
 3. Though in the paths of death I tread, With gloom - y hor - rors o - ver - spread,

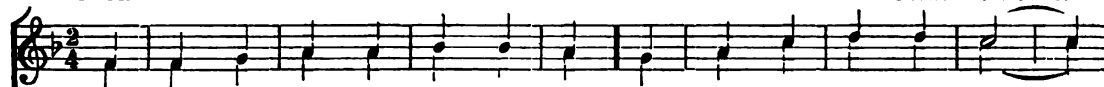
His pres - ence shall my wants sup - ply, And guard me with a watch - ful eye:  
 To fer - tile vales and dew - y meads My wea - ry, wan - dering steps He leads,  
 My stead - fast heart shall fear no ill, For Thou, O Lord, art with me still:

My noon - day walks He shall at - tend, And all my mid - night hours de - fend.  
 Where peace - ful riv - ers, soft and slow, A - mid the ver - dant land - scape flow.  
 Thy friend - ly crook shall give me aid, And guide me through the dread - ful shade.

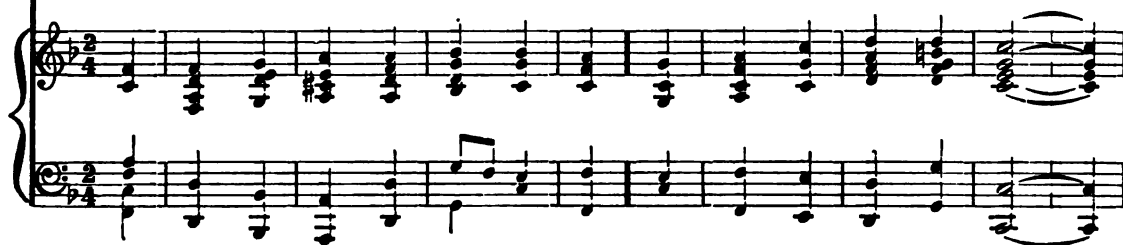
## GOD OF OUR FATHERS.

C. M.

JOHN W. TUFTS.



1. God of our fa - thers, by whose hand Thy peo - ple still are blessed;
2. Through each per - plex - ing path of life, Our wan - dering foot - steps guide;
3. Oh, spread Thy shel - tering wings a - round, Till all our wan - derings cease,
4. Such bless - ings from Thy gra - cious hand Our hum - ble prayers im - plore;



Be with us through our pil - grim-age, Con - duct us to our rest.  
 Give us each day our dai - ly bread, And rai - ment fit pro - vide.  
 And at our Fa - ther's loved a - bode Our souls ar - rive in peace.  
 And Thou, the Lord, shalt be our God, And Por - tion ev - er - more.



## O GOD MOST HIGH.

STADLER, arr.

*p*

1. O God most high! Al-might-y God! Who-e'er Thy ser-vant has be-come, And  
 2. O ho - ly Word! O ho - ly Word! When Thou art tak-en to our hearts, And  
 3. O Shep-herd kind! O Shep-herd true! We would Thy lov-ing followers be, Oh,

*cres.* *cres.* *f*

nev-er cared from Thee to roam, Though Hell it-self op-pose him du-ly, Shall  
 Though Hell it-self oppose him du-ly, Shall  
 God His wondrous aid im-parts, Nought from the way our steps can sev-er, But  
 Nought from the way our steps can sev-er, But  
 let our hearts be filled by Thee! Keep Thou Thy trusting flock se-cure-ly, That  
 Keep Thou Thy trusting flock se-cure-ly, That

*cres.* *f* *p*

wa-ver not, but con-quer tru-ly! Who child-like on the High-est stays, On  
 wa-ver not, but conquer tru-ly!  
 His own voice shall guide us ev-er, And all the grace and strength we need, Be  
 His own voice shall guide us ev-er,  
 they may hap-py be most sure-ly! And up-ward still their foot-steps lead, Till  
 they may hap-py be most sure-ly!

firm foun - da - tion builds, al - ways, O God most high! Al - might - y God!  
 free - ly grant - ed us in - deed, O ho - ly Word! O ho - ly Word!

they to heav - en - ly bliss suc - ceed, O Shep - herd kind! O Shep - herd true!

## COME, THOU ALMIGHTY KING!

6. 6. 4. 6. 6. 6. 4.

FELICE GIARDINI, 1716—1796.

1. Come, Thou Al - might - y King! Help us Thy name to sing; Help us to praise! Fa - ther, all -  
 2. Come, Thou all - gra - cious Lord, By heaven and earth a - dored, Our prayer attend! Come, and Thy

3. Nev - er from us.. de - part; Rule Thou in ev - ery heart, Hence, ev - er - more. Thy sovereign

glo - ri - ous, O'er all vic - to - ri - ous, Come and reign o - ver us, An - cient of Days!  
 chil - dren bless; Give Thy good word suc - cess; Make Thine own ho - li - ness On us de - scend.

ma - jes - ty May we in glo - ry see! And to e - ter - ni - ty Love and a - dore.

CHARLES WESLEY, 1798—1788.

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